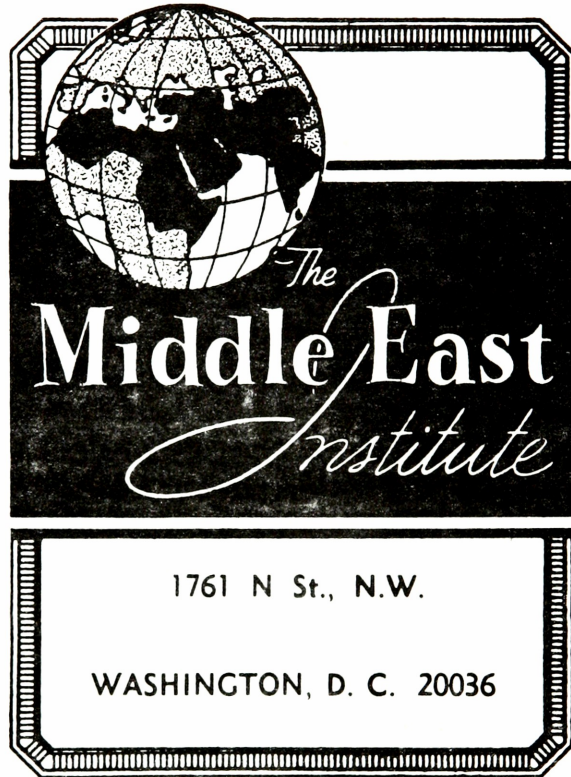


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London Published Oct^r 1st 1856 by Day & Son, Gate Street Lincoln's Inn Fields

INTERVIEW WITH MEHEMET ALI IN HIS PALACE, ALEXANDRIA.

THE
HOLY LAND

Syria, Palestine, Arabia, Egypt, & Nubia.

AFTER LITHOGRAPHS BY LOUIS HAGEE

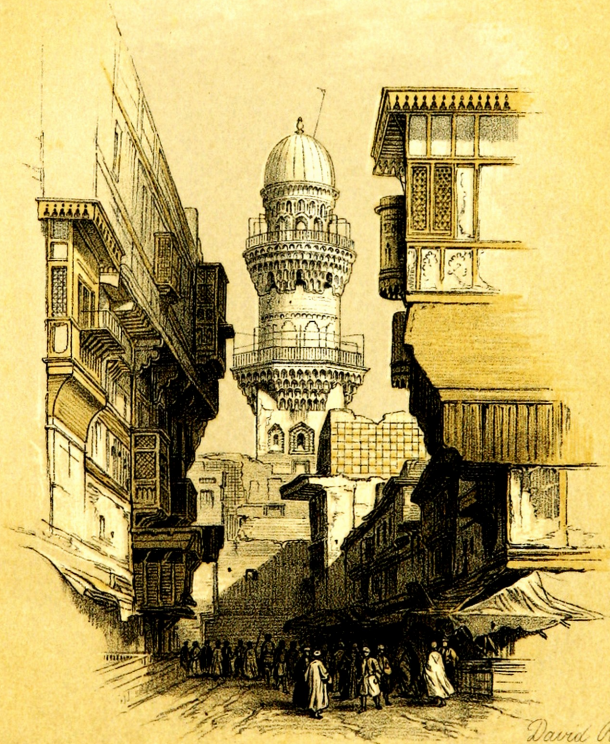
FROM DRAWINGS MADE ON THE SPOT BY

David Roberts R.A.

WITH HISTORICAL DESCRIPTIONS BY

WILLIAM BROCKEDON F.R.S.

VOL. VI.



David Roberts, R.A.

SCENE IN A STREET IN CAIRO

NEW YORK.

C. ALLEN & CO. 343 BROADWAY

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SCENE IN A STREET IN CAIRO.

TITLE VIGNETTE TO VOL. VI.

THIS view is one of the most generally characteristic of the streets and buildings of Cairo that the Artist could select. The narrow way, overhanging houses, trellised windows, sheds and shops, the throng of people and the crowning minaret of the mosque, rich in all that constitutes such an Arab structure, make up a scene of singular and picturesque beauty. It is thus presented in the main street of Cairo, which leads from the square of the Citadel to the Bab-el-Nasr, or Gate of Victory; the street bears the name of the Gimaleah, or Camel Way, because through it lies the course of the procession of the camel that yearly, in the caravan of pilgrims, bears from Cairo the sacred covering for the tomb of the Prophet at Mecca.

INTERVIEW WITH MEHEMET ALI IN HIS PALACE AT ALEXANDRIA.

THIS subject appropriately illustrates Modern Egypt, since it represents a scene in which Mr. Roberts was introduced to Mehemet Ali, one of the most remarkable men of our day and of history. From a low condition in life, he attained an elevation which in more civilised society would have been hopeless—to the government of Egypt. Cunning, acuteness, resolution, and perseverance, were his qualities. His means of employing them shock our morality, but they were admired and applauded in the East as deeply political. National judgments differ widely when applied to the consideration of great acts. The policy which extirpated the most infamous government that ever disgraced even the East, and held out the hope of such an improved condition of society there as may one day place Egypt among those civilised nations on which free men are governed by laws and institutions for the benefit of the common weal, deserves to be considered well before it is condemned; but if this be doubted, no one will deny the wisdom and virtue of the Pasha's conduct, when, after the countries he had conquered had been wrested from him, and his fleet and army were destroyed in Syria, he might have revenged himself upon the British passengers to India and merchants in Alexandria. No interruption, however, to our intercourse by the Overland route was offered by him; and when our Consul at Alexandria, who feared the Pasha's retaliation, had taken refuge on board our ships, Mehemet Ali called the merchants before him and said, "Your Consul and representative has deserted you; you are helpless, and at my mercy; but consider me your Consul and protector. Your lives and property are safe whilst in my keeping." He afterwards became reconciled to his disasters when the influence of the British Government obtained from the Porte, for him and to his heirs in perpetuity, the government of the Land of the Pharaohs.

"Whilst in Alexandria, May 12, 1839," says Mr. Roberts, "I received from Colonel Campbell an invitation to breakfast and afterwards to accompany him to an interview with the Pasha, which had been arranged for that day. Our party started for the Arsenal, where Mehemet Ali was ready to receive us. After passing through numerous guards we were ushered into the presence-chamber, which, from the window, commanded a magnificent view of the harbour. The fleet, consisting of about twenty sail of the line fully equipped, the Arsenal, the dockyards, and numerous batteries—displaying a power created by his own forethought and energies—lay before us, a glorious scene. The room was spacious and lofty, and crowded with officers in rich uniforms, many of them wearing the decorations. The Pasha was in simple costume, without any mark of distinction upon him which Nature had not stamped, and which

was acknowledged by the respect paid to him by all present. His reception of Colonel Campbell seemed to be most cordial, and as unpretending as the reception of an old friend. Having received us and taken his seat on the divan, he beckoned his visitors to be seated. Coffee was then served to us by attendants in rich costumes. The Pasha alone smoked. Only officers of the very highest rank are invited to this enjoyment in his presence."

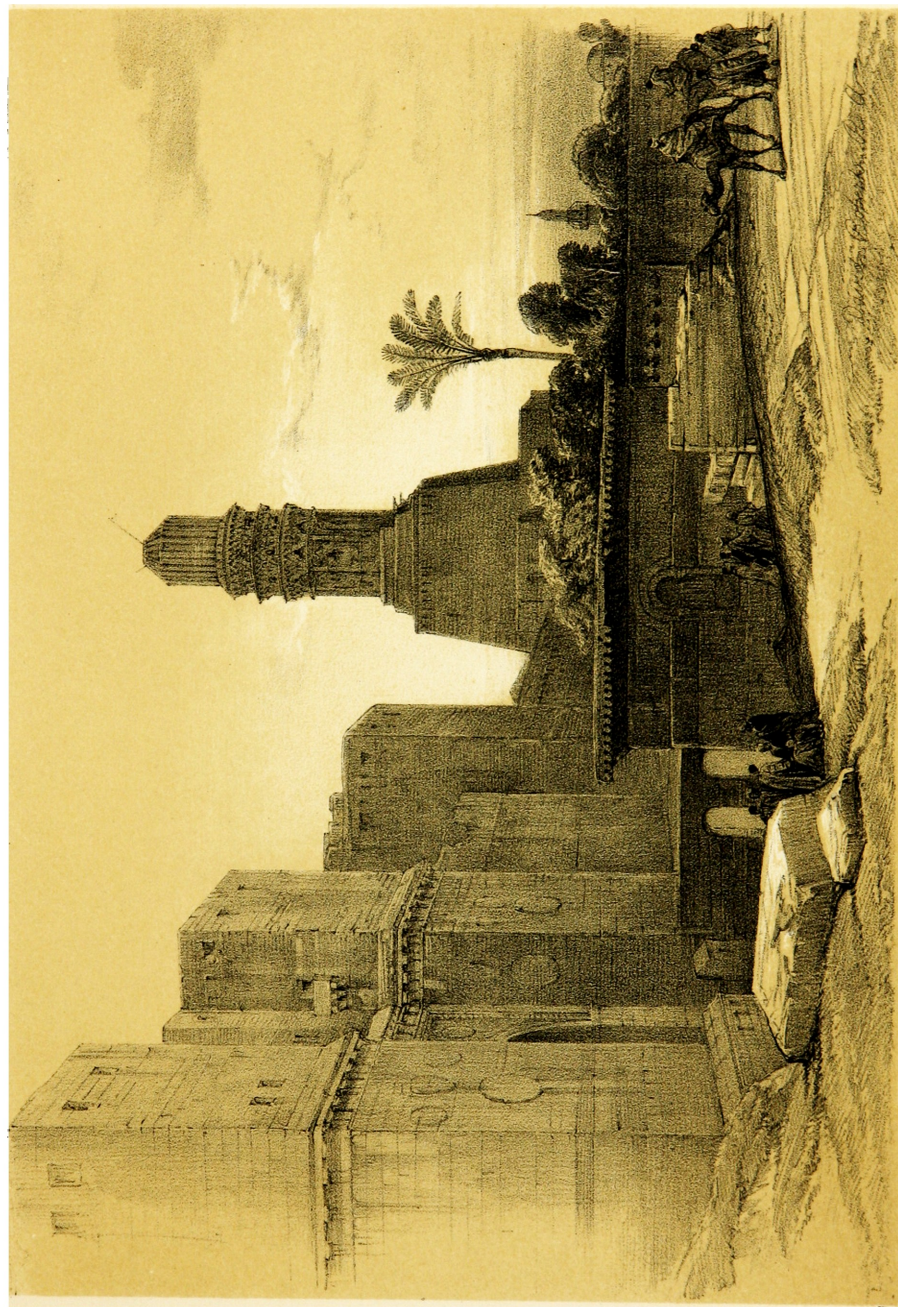
The scene represents the Pasha seated, whilst Colonel (now General) Patrick Campbell explained to him the proposed route across the Desert. Artem Bey interpreted to His Highness in Turkish the conversation, which was carried on in Italian. There were present, Bogos Bey, his oldest friend and first minister; the Pasha's grandson, Abbas Pasha, the present Viceroy of Egypt; Linant Bey, the French engineer, and others. Among those with Colonel Campbell were Lieutenant Waghorn, the projector of the Overland route to India, and who has since been so indefatigable in its accomplishment; Mr. Tatum, the distinguished Coptic scholar; Mr. Roberts; Mr. Pell, and other English gentlemen. The interview was partly to congratulate His Highness on his recent safe return from Upper Egypt, and partly in connexion with the projected plans for improving the transit of passengers and merchandise across the Isthmus of Suez.

BAB EN NASR, OR GATE OF VICTORY, AND MOSQUE OF EL HAKIM, CAIRO.

THE massive square towers which flank the portal of this entrance to the city have neither the appearance of the ancient propyla, nor the fantastic character of Arab construction. It was built towards the end of the eleventh century, during the caliphate of El Mutansir, by his Vizier Bedr el Gemálee, who gave his name to the Gemáleeyah,—the street which leads from this gate to the two Fatimite palaces.

There is a grandeur and simplicity in the broad and massive character of the whole structure; and except a band like a cornice carried round the towers, twenty feet below their square summits, and some trophy-like ornaments in shields, it is without decoration or enrichment. A Kufic inscription may be read beneath the archivolt:—"There is no Deity but God; He is alone; He has no equal. Mohammed is the apostle of God. Alee is the friend of God. May the peace of God be on them!"

This gate is on the north-east side of Cairo, and leads into the public cemetery from the city, and towards Suez. In the distance a striking object in this sketch appears,—the minaret of the ruined mosque of El Hákim situated without the walls of Cairo.



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BAB-EN NAHR OR GATE OF VICTORY AND MOSQUE OF EL-HAKIM CAIRO.



David Roberts, R.S.A.

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APPROACH TO ALEXANDRIA.

APPROACH TO ALEXANDRIA.

THOUGH little can be seen of this ancient city from the sea, owing to the low lands of the Delta, yet few spots are approached under deeper emotions than those excited by its historical associations with the ancient land of which it was the chief port.

Its situation, chosen by the wisdom and power of the Macedonian conqueror, and bearing his name to the present hour, evince the forethought and profound judgment with which its local importance was estimated by him, as the outlet of commerce from the East, which, entering Egypt by the Red Sea, and traversing the Desert to Memphis, spread the luxuries of Arabia and Persia, and probably India, among the Egyptians. Alexander anticipated that it would become the emporium of the Western world. He selected the favourable position within the Island of Pharos, on the Delta of the Nile, that sheltered, as a breakwater, the western harbour, in which the ancient town of Rhacôtis lay, and there raised his immortal city. It was known from a remote period as a place of maritime refuge, and mentioned by Homer as a watering station in the time of the Trojan war. The history of commerce shows that Alexandria became, and continued during seventeen centuries, the port through which the riches of the East were poured into Europe; and if the discovery of the passage to India by the Cape of Good Hope had not been made, that intercourse would have continued unbroken: but, from that time, Alexandria sunk into insignificance. In our day, however, after an interruption of its prosperity as a port for nearly four centuries, its importance has been re-established by the discovery of the powers of steam; which has opened a communication between Bombay and London, with greater certainty, and in as short a time, as during the last century a journey could have been made from London to Rome. Fortunately for the re-establishment of this communication with India, Mehemet Ali governs in Egypt. His views and policy bear some resemblance to those of the original founder; instead of being narrowed by the bigotry and impolicy of his immediate predecessors, he has contributed, in allowing the transit by the Desert and the Nile, to the future prosperity of Egypt: and violent as may have been the exercise of his power in the re-establishment of Alexandria, it will become the least sullied portion of his fame in history.

The antiquities of Alexandria are few; and the most remarkable,—Pompey's Pillar and the Needle of Cleopatra, already drawn and described in this work,—are concealed in our view by the fleet of the Pasha. The chief object seen on the left of the fleet is the Hareem and Palace of Mehemet Ali, built on the site of that of the ancient governors of Alexandria; over and beyond this appears the Pharos, or lighthouse to the harbour,—that which was built by Ptolemy Philadelphus, many ages since in ruins, was of such grandeur and magnitude, that it was esteemed one of the seven wonders of the world, and has left its name to designate every maritime light-

house raised by other nations; its erection is said to have cost £150,000 sterling. The description of Alexandria left to us by Strabo enables the modern traveller to understand the relative features of the ancient city; but his recollection of the destruction of its libraries and museum will excite bitter feelings as he traverses the spots on which these noble institutions existed.

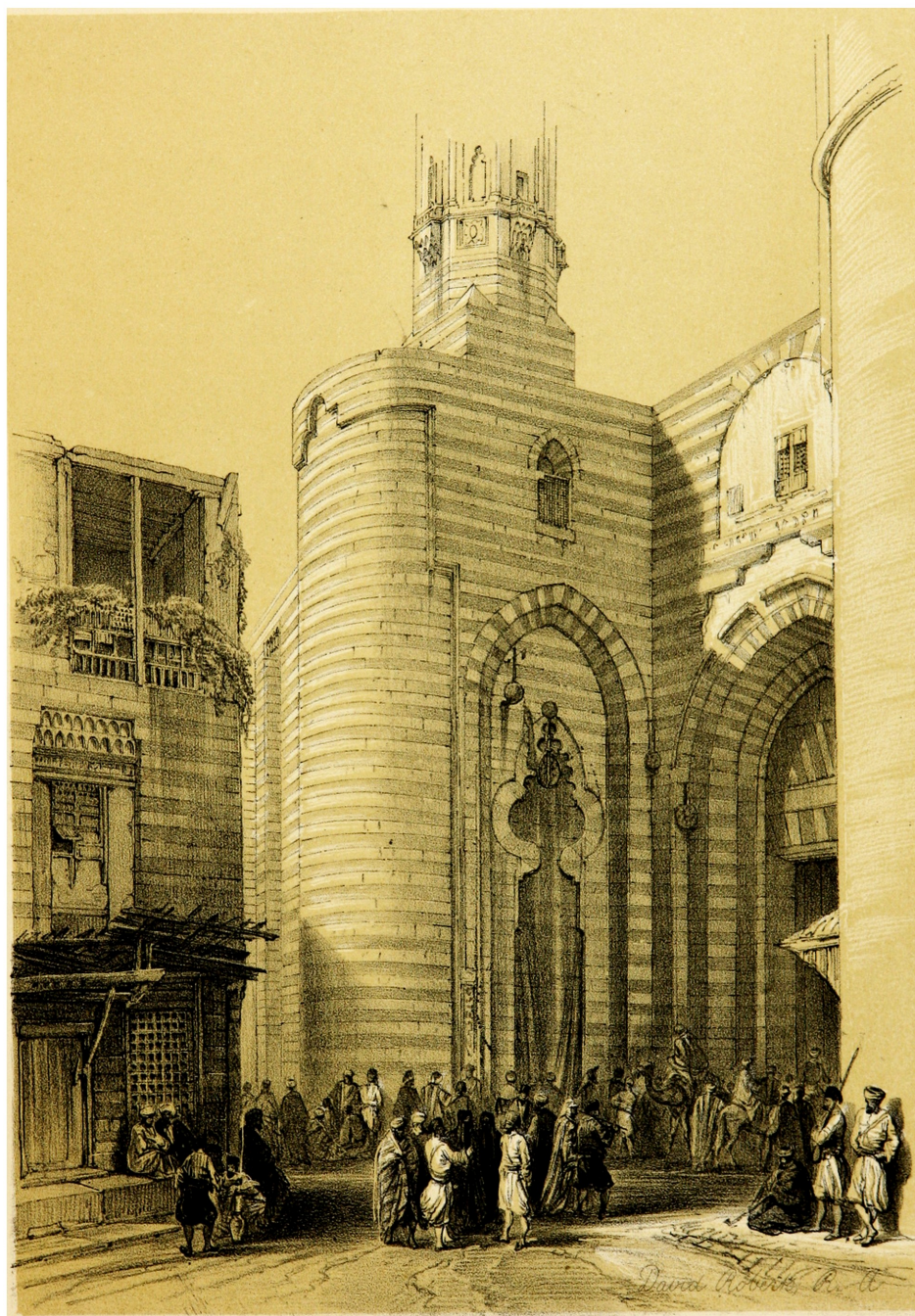
The stupendous efforts made by Mehemet Ali to restore the importance of the port, have, in many instances, been accomplished at the cost of many thousands of the lives of the poor creatures, who are forced by him to labour in the public works of Alexandria. Under him, nearly the whole of the present city,—its forts, arsenal, and dock-yards, its magnificent palace, and great square,—have been raised and built, where, only a few years since, a desert existed. His fine fleet rides in the port; the principal ship in the view, a first-rate man-of-war, is that of the Egyptian admiral bearing the flag of the Pasha,—a silver crescent and star on a red ground; and the *khanja*, being rowed across the harbour, is that of Mehemet Ali.

THE GATE OF THE METWALIS, OR BAB ZUWEYLEH, CAIRO.

THIS gate is not situated in the wall of the city which surrounds Cairo, but is one of those within it, which serve to communicate between one part of the city and another, and are so placed that they divide Cairo into quarters, or districts, and thus furnish to the Pasha a means of cutting off from the rest any division which may be in a state of insurrection. The gate leads between the two beautiful minarets of a mosque, the subject of another drawing in this work.

The great line of streets which leads from the citadel to the Bab en Nasr lies through the Metwalis gate, and the great caravan of the Mecca pilgrims passes beneath it to leave the city by the Gate of Victory.

Roberts's Notes.



London Published Oct 15th 1856 by Day & Son Gate Street Lincoln's Inn Fields

THE GATE OF THE METWALLIS OR BAR ZUWEYLFE



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THE MINARETS AT THE BAB ZUWEYLEH,
AND ENTRANCE TO THE MOSQUE OF THE METWALIS, CAIRO.

THE MINARETS AT THE BAB ZUWEYLEH, AND ENTRANCE TO THE MOSQUE OF THE METWALIS, CAIRO.

THIS gate was built in the reign of the Caliph El-Mutansir, about the year 1092, of the Hegira 485. It stands between the fine minarets of the mosque of Gámá El-Mu-eiyad, called also the mosque of Bab Zuweyleh, and of the Metwalis; the latter name derived from a devout saint, or Wellee, who is supposed mysteriously to visit the spot, and from which it has acquired its most popular name. To the above Caliph, Cairo owes others of its present gates, for the Bab en Nasr and Bab el Futoolh were built by him. The original gate of Bab Zuweyleh, which, like those above mentioned, was built by Gohar, the general of El Moëz, was removed from the original site which he chose, and erected on the present, by El-Guyoosh, the vizier of the Caliph El-Mutansir.

The difficulty of obtaining accurate information about the founders and the periods of foundation of many of the public buildings, particularly the mosques of Cairo, is increased by the confusion in which the Arabian authors have either left their records, or in their contradiction of each other. Ibn Abd-ez-Záhir says the gate was built by Aboo-Mansoor, son of El Moëz, the founder of Cairo, and completed by the Emir El-Guyoosh. The adjoining mosque was built by the Sheik El-Mahmoodee, who removed the towers of the gate, and built the two beautiful minarets which flanked it, A.D. 1414, three hundred and fifty years after the gate was erected. The mosque is seen on the right of our view, where the steps lead to the principal entrance, and lamps are suspended from the beam which hangs in front of the portal.

The direction of the main street appears to have controlled the geographical position of the mosque, for neither of its sides is in the direction of Mecca. Upon its façade, seen in the vignette of the gate, the date of its erection is recorded, together with the names of the Caliph El-Mutansir and the Emir El-Guyoosh. Formerly a rope remained suspended beneath the archway, by which Tómán Bey, the last Memlook sovereign, was hung, in 1517, by order of the Turkish Sultan Selim, after having endured the severest insults and tortures. Close to the gate was the place of public execution of malefactors, and their headless bodies were often left on the ground in the street exposed for two or three days.

The rude construction of the balconies to the windows and houses, and the awnings and sheds over the shops, and the raised floors on which the dealers sit, are in striking contrast with the massive walls of the mosque and the beautiful forms of the minarets. These are of the enriched and decorated style so peculiar to Arabian architecture.

RUINED MOSQUES IN THE DESERT WEST OF THE CITADEL.

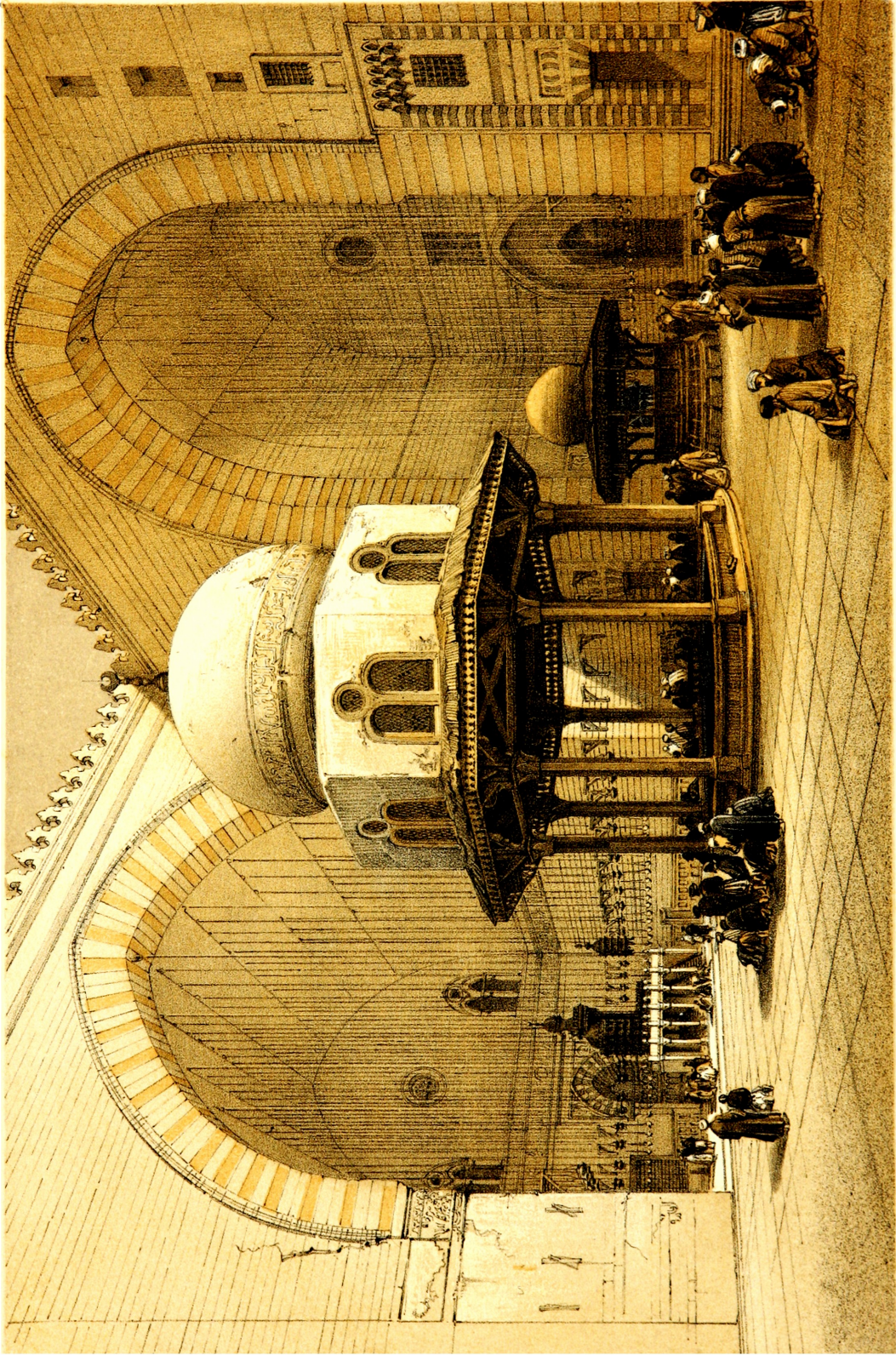
THESE are the minarets of some of the ruined mosques which are seen scattered over the Desert, just without the walls of Cairo, and are generally called the Tombs of the Mamlooks,—Wilkinson says erroneously, and his authority is great; but this name is so commonly given to them, that it is scarcely desirable to change it. These beautiful and ever-varied architectural objects are numerous, and at no remote period must, with their tombs and mosques, have given to this district a striking character; but they are nearly all falling to decay, and some are in ruins. The mosque of the principal minaret in this sketch has disappeared; its dome and tomb no longer exist. That the minarets, which are generally light and fragile in their structure, should remain, is remarkable. There is little doubt that the mosques have been destroyed by violence, but history has not preserved when or why; some religious feeling, perhaps, preserved the minarets, when the tombs, and names of the founders of the mosques, were devoted to oblivion.

Roberts's Journal.



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RUINED MOSQUES IN THE DESERT WEST OF THE CITADEL



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INTERIOR OF THE MOSQUE OF THE SULTAN HASSAN.

INTERIOR OF THE MOSQUE OF THE SULTAN HASSAN.

It is only within a few years that a Frank, or Christian, has been permitted to enter a mosque, and there are many in Cairo from which they are still rigidly excluded, but in that of the Sultan Hassan, which is the most sought to be visited by strangers, it is, under certain restrictions, allowed. The Christian must assume the Mohammedan costume, and be accompanied by a Cavass, or Janissary, and before ascending the great stair leading to the porch, his boots or shoes must be left in charge of his servant; for in the East it is still the custom, as in the days of Moses, to uncover the feet, as we uncover the head, in an act of reverence: Moses was commanded to put off his shoes, "for the place whereon he stood was holy ground."

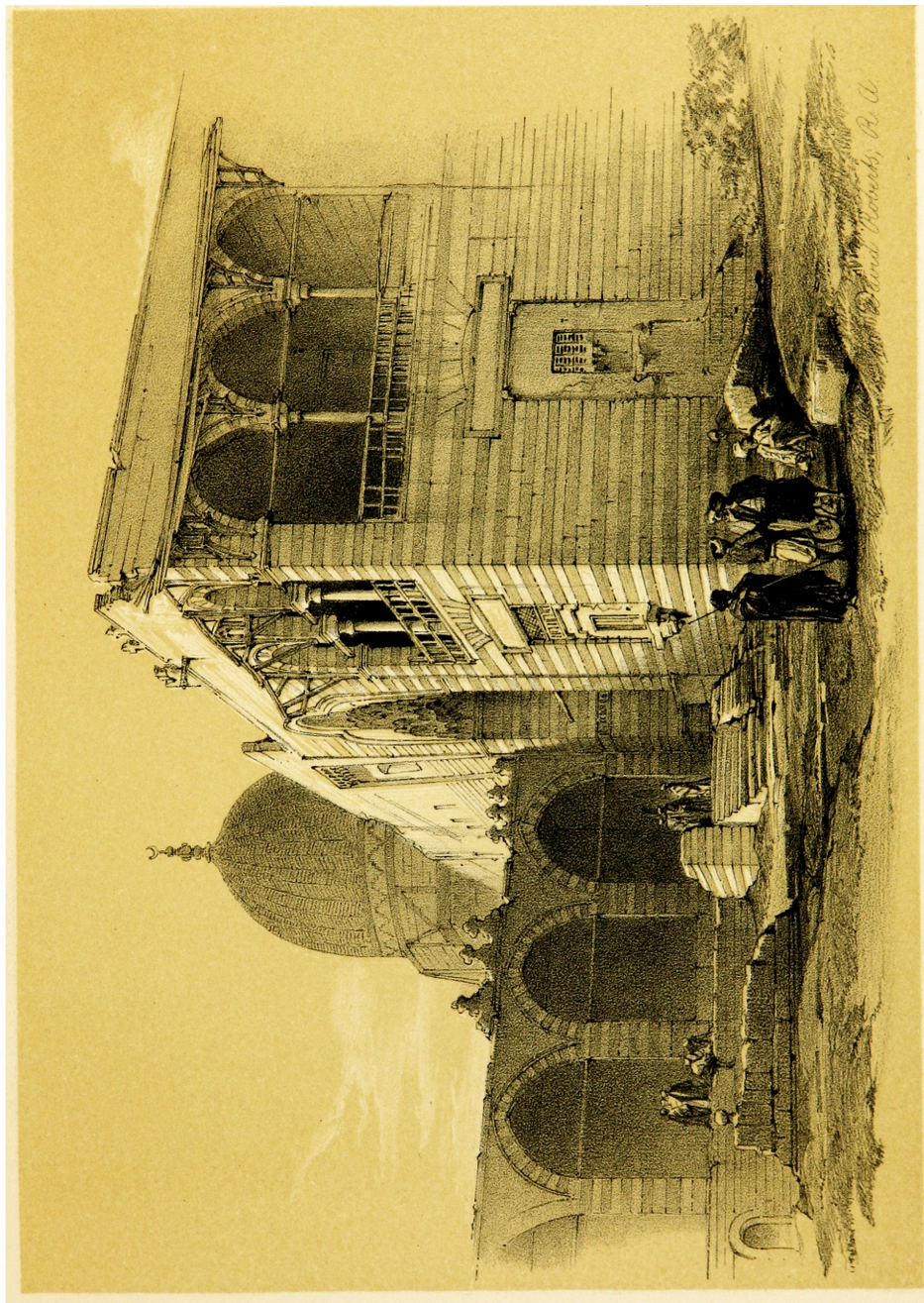
On passing through the great porch of the Mosque of the Sultan Hassan, the visitor enters a magnificent court, about two hundred and fifty feet square. On each side is a deep arched recess; in that which is in front is the niche of the Mechráb, corresponding nearly to our chancel. Towards the Mechráb, which is placed, like our altar, on the east, all turn to pray; the recesses on the sides answer to the transepts of our sacred structures. From the arched roofs within these recesses, lamps are suspended by innumerable lines, in which, during the festivals, particularly that of Rhamadan, lights are kept constantly burning; some of those lamps are of transparent china, exquisite in design, and beautiful in colour. On the right of the Mechráb is the pulpit, which is ascended by a narrow flight of stairs; it is surmounted by a small dome and covered with very rich arabesque carvings in wood. Immediately in front is a raised platform, supported by marble columns,—“for what purpose it is used I know not,” says Mr. Roberts, “as on great occasions Christians are excluded.” Near it is a raised seat, with a desk in front, from which the Koran is read and expounded.

In the centre of this magnificent court, which is open to the sky, is placed the principal font for ablution, at which nearly all the devotees wash previous to offering their prayers; but there is an exclusive sect of Mohammedans, who consider the water used by others polluted: for these, the smaller font on the right, surmounted like the larger one in the centre by a dome, is intended. From around this fountain, water flows by numerous small pipes upon the feet and hands of the faithful, who deserve credit for cleanliness, rather than censure for exclusiveness; the water flows off as it is used. Around the court are vast apartments, how appropriated is not known to unbelievers. This magnificent Temple is neglected, and falling to decay; and it is evident from the state of the walls that, at a period not very remote, it has been used as a place of defence, and bears, as a whole, as much the appearance of a fortress as of a temple.

ONE OF THE TOMBS OF THE CALIPHS, CAIRO.

THIS, though so generally named by our Artist, is a portion of the well-known collegiate mosque of the Sultan Barkook. The open loggia with the arches springing from the slender columns is used as the school, and the porch presents a beautiful example of the stalactitic decoration of the Arab architects. The general appearance of these beautiful structures, so rapidly falling to decay, saddens the observer. They have been raised by the proud desire to leave a name, but without lineal descendants to cherish that name and preserve the mosques from decay, their ruin is certain, and it is, perhaps, even desired by the members of another family who may succeed to power, that the name of the founder should perish: and the sovereigns of Egypt have no nationality of feeling to preserve them. To this, and to the power to destroy wherever there is the will, we may attribute the unheeded ruin of these remarkable buildings.

This mosque was built between the years 1382 and 1398 of our era; but it is not the sepulchral mosque of the Sultan Barkook: the ruins of that tomb-mosque are found without the walls, among the tombs of the Sultans.



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ONE OF THE MOSQUES OF THE CALIPHS. CAIRO.



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THE SILK-MERCERS' BAZAAR OF EL-GHATRESHYEH, CAIRO.

THE SILK-MERCERS' BAZAAR OF EL-GHOOREEYEH, CAIRO.

THIS Bazaar is so called from the mosque and tomb of the Sultan El-Ghoree, which are situated on either side of the Bazaar. On the left the porch appears, which leads to the collegiate mosque; and on the right, that by which the sepulchral mosque is entered, flights of steps lead to each; and the porches are very handsome: they are usually the most enriched parts of these edifices below the minarets. Sometimes coloured marbles are profusely used, here they are black and white, and display rich and intricate arabesques, and inscriptions from the Koran in Kufic characters, and the walls are agreeably coloured with horizontal stripes of red and white: nightly burning lamps are suspended over the entrances of these portals, which serve as places of refuge for the destitute, and hundreds of houseless wretches sleep beneath them.

These mosques of the Sultan El-Ghoree were completed A.D. 1503, and are examples of the latest of the religious monuments of the Sultans of Egypt, as the mosque of Tooloon is of the earliest; for the successor of El-Ghoree, Tóman Bey, who was hung by order of the Sultan Selim, closed the dynasty.

The actual situation of this Bazaar is between the walls of these two mosques, which finish at the top with a trefoil sort of battlement whereon rafters rest, with props to support the wooden roof, that at a great height covers the Bazaar, admitting light enough, but sheltering it from the rays of the sun. Each Bazaar is generally appropriated to a particular class of merchandise, and this, the chief in Cairo, for the sale of rich silks, cottons, and embroidered stuffs, some wrought in gold-thread and other costly materials; and the articles to be bought here are the most splendid productions of this class. The Bazaars of Cairo, as in all Eastern cities, are confined to streets and passages, which are closed at night by wooden doors and a chain, and guarded by watchmen: they are, however, by day the gayest and most amusing parts of the city. Here the shopkeeper rests on a sort of dais, or shopboard, about three feet above the footway, his goods being kept in recesses behind him. He generally sits cross-legged and patient, awaiting the arrival of a customer; he uses little art to induce him to purchase; he sits in solemn silence, and will scarcely remove his pipe from his lips to answer the inquiries of the passers-by; but a Frank, and especially an Englishman, if habited in Eastern costume, of whom he can and does ask more than four times the value of an article, will often excite him to acts of courteous attention, and a pipe and coffee are presented during the negotiation. On certain days, a peripatetic set of auctioneers, called *delláls*, strikingly contrast their animation with the apathetic dealers, for they force their way amidst the crowd, showing their articles on sale, screaming in their praise, and shouting the amount of the biddings.

Mr. Roberts says that there were few situations in Cairo in which he was so much struck with the picturesque appearance of the population as in the Bazaars, and this long after the mere novelty of their costume had passed away. These Bazaars are, of all places, the most extraordinary to an European; each is characterised by its merchandise or its handicraft; and groups are seen at the stalls cheapening articles, and heard screaming at a pitch of voice like a quarrel.

Wilkinson's Egypt.

Roberts's Journal.

TOMBS OF THE CALIPHS, CAIRO : THE CITADEL IN THE DISTANCE.

THE singular beauty of this scene cannot fail to strike the observer; the form and enrichment of the dome, and the elegance of the minaret of the principal mosque, that of the Sultan Kaïtbey, the square masses of such parts of the structure as are not yet in ruins, combine with the other mosques and the citadel in the back-ground to complete a composition of objects almost without rival for the picturesque effect which, in this point of view, they produce.

The cemeteries in the neighbourhood of Cairo are of great extent, and here, occupying the same burial-ground, in a temple, or a grave, repose the ashes of the most powerful Bey or Caliph and his meanest slave; and however the cost and magnificence of the tomb, the mosque, and the minaret, may, for a few years, have kept the names known and the deeds mentioned of their founders, many of those in the cemeteries of Cairo are already forgotten, and the decay of the tombs themselves will ere long mingle the dust of the dead without distinction. All the mosques seem falling to decay, and no new ones arise to fill the void of grandeur; no descendant protects the tomb from desecration; the extinction of some families, and the poverty of others, leave the ruins to be inhabited by the poor people who find shelter among them, or the spoiler who removes the stones to construct elsewhere his hovel.

Roberts's Journal.



Engraving published Nov. 1856 by Day & Son, New York, from the original in the Field

TOMBS OF THE CALIPHS, CAIRO. FROM THE FIELD. IN THE DISTANCE.



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MOSQUE OF THE SULTAN KAITBEY, CAIRO.

MOSQUE OF THE SULTAN KAÏTBÉY, CAIRO.

THIS beautiful mosque is one of those which are fast going to decay among the tombs of the "Memlook kings of Egypt," as Wilkinson designates them, or the Tombs of the Caliphs, as they are generally called. The Sultan Qaïtbey, or Kaïtbey, was one of the Circassian or Borgite dynasty, a line that reigned in Egypt from 1382 to the invasion of Sultan Selim in 1517. The tombs of this period have received the general appellation of El Qaeed Bai, or Kaïtbey, from one of these princes who died and was buried there in 1496. It is very difficult to obtain any certain account of these mosques, and Wilkinson's statement, that a general name was given to the tombs of a dynasty that reigned nearly a century and a half, and yet was derived from one of the latest of its kings, is rather obscure.

"Attached," he says, "to each of the tombs is a handsome mosque, schools, and dwelling-houses; and it is impossible to look upon these splendid monuments of Saracenic architecture without feeling deep regret at their neglected condition and approaching ruin." Many of the mosques of Cairo are larger than this of Kaïtbey, but not one possesses a higher degree of elegance, or is more elaborately or beautifully decorated and enriched; the arabesque scrolls of the dome, wrought in rich patterns of tracery,—the minaret with its three successive balconies adorned with arches, columns, corbels, and balustrades, all of such fantasy and elegance as Saracenic buildings alone possess in the same degree, are very striking. The lofty portal, rising almost to the summit of the walls, with its triple curved arch—five times, at least, the height of the actual entrance—gives a lightness of character which contrasts with the broad, square mass of the great body of the building, above which ascend the dome and the minaret; and the relief which arises from banding the structure with alternate layers of red and white masonry is often obtained in Saracenic architecture with the happiest result, for it destroys the monotonous effect which the vast walls of these structures would otherwise produce.

Wilkinson's Modern Egypt.

MINARET OF THE MOSQUE EL RHAMREE.

THIS mosque is situated in the main line of the street leading to the Bab en Nasr. There are great symmetry and beauty in its minaret,—characters almost common to those elegant structures, though this mosque is one not much distinguished among the four hundred that, it is said, Cairo contains. It is surmounted by a bronze crescent and the props, often decayed and unsafe, from which lamps are suspended during the feast of Rhamadan. A flight of steps, seen on the right, leads up to the porch of the principal entrance, above which lamps are placed.

The narrow streets, thus overhung by the houses on either side, are darkened but cooled by such exclusion of the sun's rays; yet those objects of beauty, the minarets of the mosques, frequently burst upon the eye of the observer as they rise above the buildings, and strikingly characterise the architecture of Cairo.



Litho. by Day & Son, Gate Street, Lincoln's Inn Fields

MINARET OF THE MOSQUE EL-KHOMREE.



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GENERAL VIEW OF CAIRO FROM THE WEST.

GENERAL VIEW OF CAIRO FROM THE WEST.

CAIRO is the name given to the capital of Egypt by the Italians, and adopted by us; the native name is Musr el Kaherah, though it was originally called Dar el Memlekeh, or the "royal abode." It was founded by Goher, a general sent by El Moëz with a powerful army to invade Egypt, from Cayrawan, near Tunis, the capital of the Fowátem, and thus the Fatimite dynasty was founded in Egypt A.D. 967, 358 of the Hegira. Having conquered the country, he founded a new city, which, in 973, became, and has continued, the capital of Egypt. The sovereign, El Moëz, soon after arrived with his court, and, having brought with them the bones of their ancestors, deserted their old country and established themselves in this which they had conquered.

The walls of Cairo were originally built of brick, and continued in the same state till the reign of the celebrated Saladin; but there are in the circuit some towers that appear to be of Roman origin. Saladin having expelled the Fowátem, became the founder of the Eiyoobite dynasty of Arabs in Egypt, and after repelling an attack of the Franks about the year 1171, he guarded his city more effectually by walls of stone masonry, and the construction of a fortress in a commanding position—the present citadel. Here, on clearing the spot, he discovered a large well,—an ancient work, which now bears the name of Joseph's Well, which had been filled up; this, and another supply of water from the Nile led to the citadel by an aqueduct of wood, insured a supply to the garrison; but a stone aqueduct was substituted for the latter in 1518, built by order of the Sultan El Ghorée. The citadel, which is built on a spur or buttress of the Mokatam hills, that flank the plain on the right bank of the Nile, on which Cairo lies, appears on the left of our drawing; its commanding and impregnable situation fits it for the arsenal, the Pasha's palace, and other buildings which require security. A new mosque is now building there by Mehemet Ali, on the site where a large and lofty building, supported by numerous granite columns, formerly existed; it was called the Hall of Joseph: but these have been removed. Here, too, is the Hareem of the Pasha, with gardens which join the mosque.

This view is taken from the high mounds beyond the walls; these mounds, that have been raised in the course of many ages by the refuse and sweepings of the city which were thrown or deposited there, accumulated to such a degree as to overtop the city-walls, particularly on the south side. The French, when in occupation of Cairo, took advantage of their position to build a line of forts upon them, so as to control and command the city. On the north and east sides there were also such mounds, but not so large; these, however, have been removed or levelled by order of Ibrahim Pacha, and the space planted as olive-grounds and gardens.

Between the extreme left of this view, in which a part of the citadel is seen, and the vast Mosque of the Sultan Hassan, lies the large square or place called the Roumelia.

The Pyramids of Geezeh, the most striking objects in Egypt, are seen, beyond the Nile, at a distance of about six or seven miles; and the long line of the Libyan hills, as they subside to the Delta, bound the horizon.

All and everything is Oriental in the scene,—the flat roofs of the dwellings, the handsome domes, and the numerous and elegant minarets of the mosques, have no resemblance to Western architecture; we have in delicacy of structure a few examples of light towers and steeples, but none which does not suffer in comparison with the minarets of Cairo: these are carried to a great height, and finish in some with forms as elegant as the monument of Lysicrates at Athens, but slighter in the columns of marble which support them, and raised on a pinnacle which, while it increased the danger of construction, makes the success of their erection more striking.

THE HOLY TREE OF METEREAH.

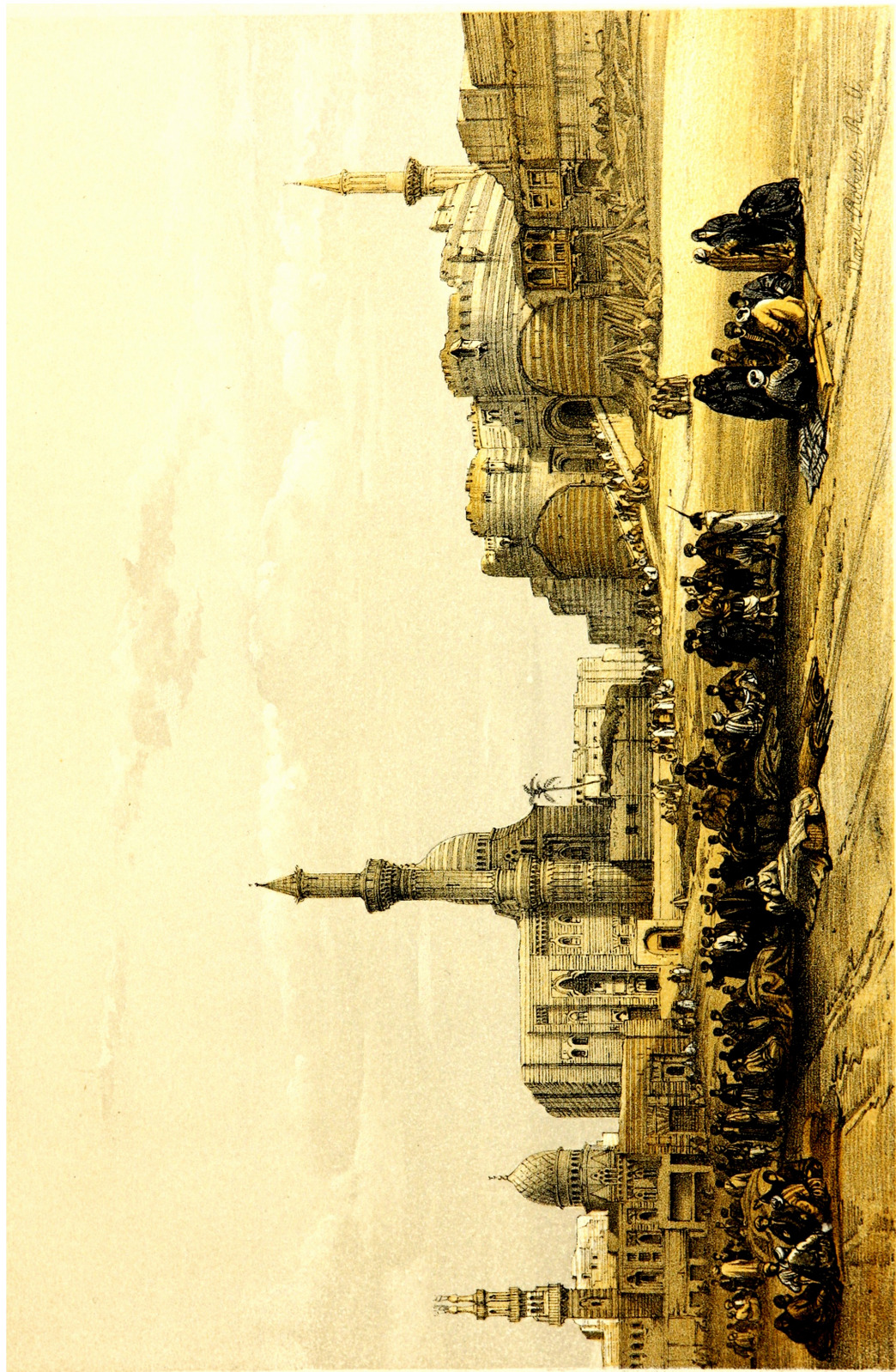
THIS is believed by the Coptic and Greek Christians to be the very tree beneath which the Holy Family rested when they fled from Bethlehem into Egypt to avoid the persecution of Herod. The extreme age of this sycamore is so obvious, and the tradition is from so remote a period, that, however improbable the tradition, the feeling is scarcely to be envied which would destroy so harmless and so sacred a superstition. This tree is situated in the village of Metereah, close to Heliopolis, the On of Scripture; at its foot is a fountain of water, said to have been originally salt, but converted to a pure and sweet spring by the sanctity of those who were sheltered here.

Devotees, however, have not been deterred by its holiness from cutting their names and initials on every available spot on its withered trunk; yet neither such folly, nor time, which has left its ruins only a cluster of vast fragments, has been able to check the luxuriant foliage of some still vigorous and spreading branches which mark its truly perennial character.



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THE HOLY TREE OF METEREEAH.



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THE ENTRANCE TO THE CITADEL OF CAIRO.

THE ENTRANCE TO THE CITADEL OF CAIRO.

THE principal entrance to the citadel is from the great square, Er-Rumeyleh, in which is situated the noblest sacred structure in Cairo, the Mosque of the Sultan Hassan. This square, in which a market is held, is the great place of resort of the idlers of Cairo, and crowds are always to be found there grouped round tale-tellers, mountebanks, musicians, jugglers, and other attractions to a crowd. Here the great gate of the citadel, with its massive round towers, leads to a steep and narrow road within—so steep, that in many places it has been necessary to cut steps in the rock to facilitate the ascent and descent of horses and camels; visitors usually go on asses, and ladies in sedans. This road leads to the plain of the citadel, which lies on the south-eastern extremity of Cairo. It has an elevation of about two hundred and fifty feet above the city, that lies stretched out immediately below it in the plain, and affords one of the most striking views in the East.

This citadel was founded by the Sultan Saláh-ed-Deen—the great Saladin of our crusades—in the year of the Hegira 572 (A.D. 1176); but it was not finished till thirty-two years afterwards. Since that time it has been the residence of the Sultans, Pashas, and other Governors of Egypt.

The principal gate, leading from the Rumeyleh, is called the Báb-el-Azab, and the narrow and steep road within was the site of the massacre of the Memlooks by Mehemet Ali on the 1st of March, 1811; an act of base treachery in our estimation, but of consummate, deep, and successful daring in Eastern politics. It was an act of self-defence, for they had plotted, and were still plotting, to destroy him; and if the act is to be estimated by the amount of good that followed the evil, few revolutions have so essentially served the cause of humanity as the destruction of a set of wretches who were recruited in infamy, and whose abominable lives and characters had fortunately no parallel in the history of a government. Simply as a power which controlled or destroyed every chance of a good administration, they were not worse than the Janissaries, happily also destroyed, and consigned with Memlooks and Prætorian bands to the infamy they so well deserved in history.

The bold and decisive step, and its successful execution, led to a change in the policy as well as government of Egypt; and the extraordinary man who effected this lived to be esteemed one of the regenerators of his race, whose prejudices stood not in the way of important improvements in establishment of civil intercourse with other creeds and people; and though those he governed suffered from his despotism, his policy has opened the means of introducing a more liberal system, which cannot fail, from the increased intercourse of Egypt with civilised Europe, in rendering the condition of the Egyptians within a short period far better than could have been hoped for from any pre-existent government in the Valley of the Nile.

As connected with the event of the destruction of the Memlooks, there is a spot still marked below the high walls of the citadel, on the side of the tower, where Amyn Bey forced his horse over a place at that time dilapidated in the wall, forty feet above the ground on the outside. Fortunately the débris of the wall had formed a talus on the outside, which broke his fall. The noble animal was killed, but the Bey escaped; the only one of four hundred and seventy, who had been decoyed to their destruction by the Pasha. Every author on Egypt has written their tale, and the memorable spot is still pointed out to every traveller.

This view is one of the most striking spots in Cairo, whether as connected with its history, the public manners and habits of the people, or the picturesque beauty of the objects it contains in the noblest of its religious structures and the architectural character of the Báb-el-Azab.

MOSQUE OF AYED BEY, IN THE DESERT OF SUEZ.

THESE fine objects, so strikingly characteristic of the East, are so highly picturesque that the artist can scarcely help adding to his collection of drawings every fresh mosque that he visits, or selecting new points of view of these beautiful structures. This, which is one of those commonly called the Tombs of the Caliphs, is known to be the mosque-tomb of Ayed Bey, and is one of the numerous buildings of this class raised by the Memlooks, that are situated without the Bab en Nasr in the Desert, across which lies the road to Suez.

The courts, domes, and minarets of these mosques, offer in their elegant forms, which cut vividly against the clear atmosphere of Egypt, an endless impression of beauty; but so rapidly are they now decaying, that the chief record of their having ever existed may, in another age, be found only in such a work as these illustrations.



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MOSQUE OF AYED BEY IN THE DESERT OF SUEZ.



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BAZAAR OF THE COPPERSMITHS, CAIRO.

BAZAAR OF THE COPPERSMITHS, CAIRO.

THE Nahas'm is the district occupied by the coppersmiths, and lies not far from the Mooristan, and in the same line of street leading from the Gate of the Metwalys. Mosques bound the streets, and beneath their walls shops, forming the bazaar, are niched in, as we see the sheds of dealers clustering and deforming the cathedral churches of France. Above we see the open loggias, which are the school-rooms attached to the mosques, sheltered by striped awnings or matting, and over all, the minaret, singular in its form, but whether intended to be so by the fancy of the architect, or truncated from a fear of insecurity if the weight of materials had been increased by its being carried higher, it is difficult to determine; the fluting ingeniously conceals the failure, if it were one, and gives a not unpleasing character to this form of a stunted minaret.

Such objects as the bazaars of Cairo afford to the pencil are often chosen for their picturesqueness by the artist, and never fail to illustrate the local character of Oriental domestic architecture, as well as the costumes and pursuits of its inhabitants; and where at every turn views and objects present themselves of which he desires to possess memorials, a selection from them cannot easily be made from what is interesting only for its civic importance, or historical associations; and though three or four street scenes and five or six mosques may characterise the domestic and sacred architecture of Cairo, the folio formed by the artist is so rich in the picturesqueness of his subjects, that for such a publication as this it is difficult to make a selection in which the picturesque and the important shall be found together.

The Bazaar of the Coppersmiths is one of those local arrangements of the trades in the East, where those who require such articles have the benefit of a larger choice in a district chiefly occupied by the manufacturers or vendors of particular wares,—a custom which still exists in many of the cities even of Western Europe. Our bankers in Lombard Street, silkweavers in Spitalfields, watchmakers in Clerkenwell, and coachmakers in Long Acre, are probably relics with us of the same custom. The Bazaar of the Silkweavers of Cairo has been already illustrated, that presented other objects besides the shops or stalls of the dealers below; this appropriation of certain places or districts to certain callings is in no place more striking than at Cairo. Some, as in what is called the Turkish Bazaar, furnish, like that of our men's mercers, only the dresses of the men; others all that could be found rich and elegant for the decoration of beauty, together with every article of the toilet of an Eastern hareem—the Howell and James's, in fact, of the capital of Egypt; but apart from this general bazaar, at another, literally called the Hair-oil Bazaar, are sold only perfumes, oils, scents, and decorations for the hair. At another arms are obtained, fine Damascus blades of the "ice-brook's temper," and pistols and

other fire-arms richly inlaid. The Shoe and Boot Bazaar presents to the attention of purchasers every variety of Eastern *chaussure*; and smokers may buy in another the cheapest pipe or the most costly nargilah, and, in proportion to his means, indulge in the enjoyment of the *weed* which has never wanted apologists.

Roberts's Journal.

Wilkinson's Egypt.

MINARET OF THE PRINCIPAL MOSQUE IN SIOUT, UPPER EGYPT.

THIS is an object of such remarkable beauty that Mr. Roberts thought it unsurpassed by any similar structure in a land so fertile in this class, which more than any other distinguishes the architecture of Modern Egypt.

The generality of these fine buildings, especially at Cairo, are of marble, and as beautifully executed as toy-models may be finished in ivory; but here, where the minaret is built of brick and plaster, it is difficult to conceive that an object so delicate could be wrought in materials so fragile. It has four balconies with enriched balustrades, supported by brackets and corbels, with elegant traceries on tower over tower, whose light pilasters give to them an octagonal appearance.

Siout is the capital of Upper Egypt, and retains in its Coptic name, Siôout, that which it bore in Ancient Egypt, as shown by the hieroglyphics in the catacombs, where it was written Ssout. The city contains twenty thousand inhabitants: it is the resort of the caravans from Darfour, is the seat of the Governor, and its bazaars and markets are only surpassed in Egypt by those of Cairo.

Wilkinson's Egypt.



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MINARET OF THE PRINCIPAL MOSQUE IN SIOUT, UPPER EGYPT.



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INTERIOR OF THE MOSQUE OF THE METWALIS.

INTERIOR OF THE MOSQUE OF THE METWALYS.

ON entering many of the mosques of Cairo, and particularly that of the Metwalys, the traveller observes the elegance and lightness of character which prevail in their construction, and the effect produced by the springing of the arches from the columns. That most striking change in architecture, which appears to have commenced in Byzantium, became Arabic or Saracenic in the East, and, as it advanced to the West, became the Gothic of later period. Its origin in Byzantium may be traced to the remains of those Græco-Roman edifices which the Arabs adapted to their religious structures, as we now see them. Columns of various heights, the materials and relics of earlier Roman temples, were everywhere pressed into a new service and for another worship, and their remains became part of the Basilica, the Mosque, or the Cathedral.

Those who have visited Rome will be reminded, on seeing this view of the interior of the Mosque of the Metwalys, of St. John Lateran, Sta. Maria Maggiore, and other churches, constructed with similar materials furnished by the ruins of ancient Rome. Marble columns of every variety, and capitals of various forms and dimensions offered to the Arab architects the ready means of supporting the roofs of their religious buildings. Spain, which they conquered, furnishes similar examples: the great mosque of Cordova contains above eight hundred columns, which were removed not only from Roman temples in Spain but from the ruins of Carthage, and transported thence by the Moors as a readier means of obtaining them than by quarrying the columns from the rocks. Wherever the Moslems raised the temples, the principles of construction common with the Byzantines were observed,—columns supporting arches, generally pointed, but often with more than half the circle forming the arch; sometimes with many lobes, but all partaking of that peculiar character so commonly observed in the Moorish remains in Spain and of the Arabs in Egypt, and distinguished by us as the Saracenic. When those were adopted in Christian countries, order grew out of the earliest and rudest arrangements; until at length our Norman and English Gothic, thus springing from the ruins of the Lower Empire, became established by laws of structure, as certain as the principles which governed the construction of the temples of the Greeks.

The Arabs who were forbidden by Mahomed, as the Jews had been by Moses, to make any image which bore resemblance to any living thing, sought by beautiful lines and forms and colours to decorate their temples: whence, in the extraordinary fertility of their invention, their architecture has been enriched with a redundancy of those forms and colours of infinite variety and beauty, and become what we understand by the term—Arabesque.

A covering from the fervid sun, a fountain whereat to make the ablutions commanded

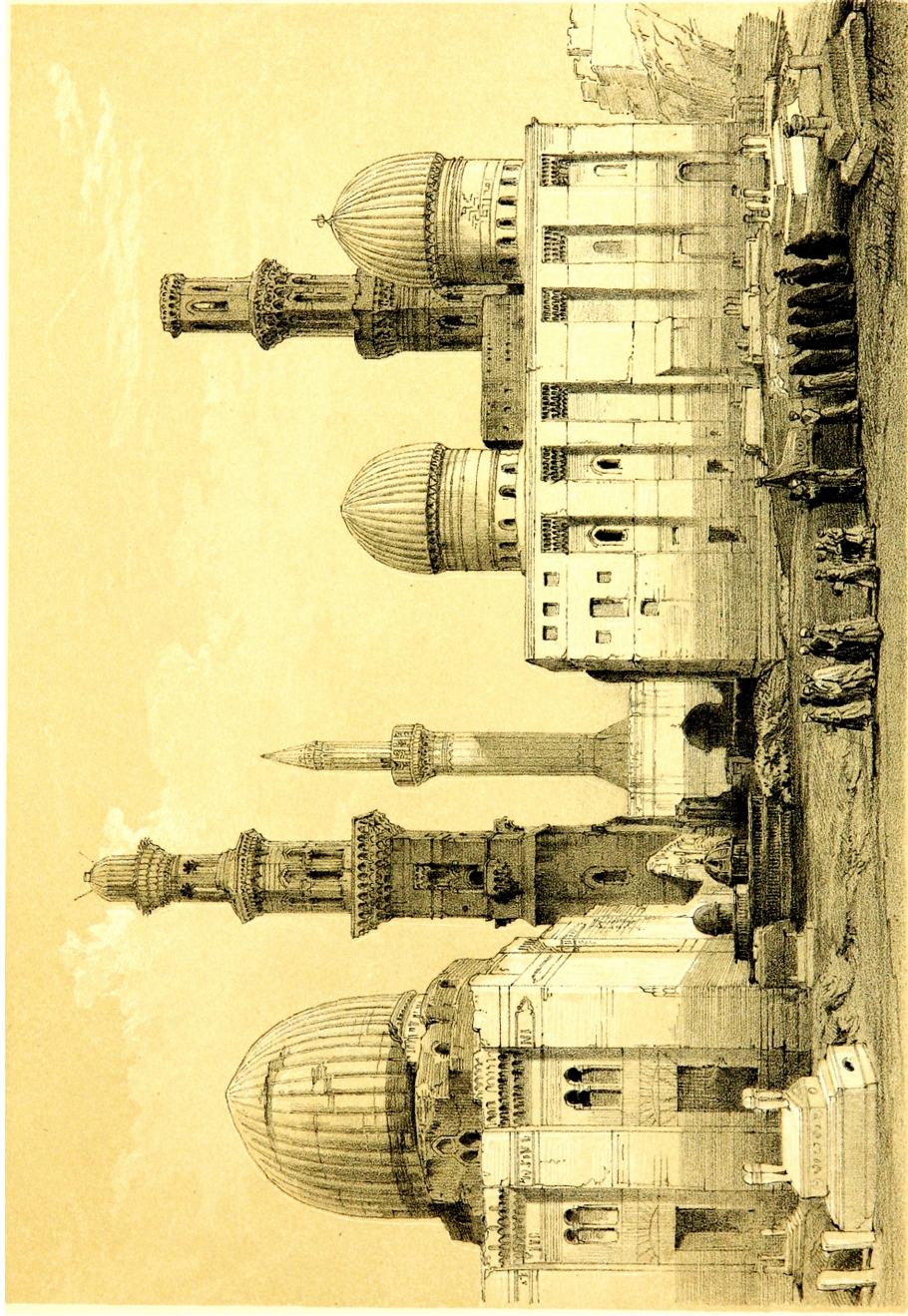
by their Prophet, and a deep recess in the side towards Mecca, are the essentials of a mosque. The building is generally an oblong square inclosed by walls, and surrounded by open porticoes; sometimes the court of the square is planted with trees, but more frequently laid with slabs; in the centre is the fountain: from the court, the naves of the mosque as they extend themselves are supported by walls, which contain many openings, the largest and principal is opposite to the Mihrab, or Mechráb; the part the most decorated, often with fine stones, pearl and ivory: towards the east is the Kiblah, placed exactly in the direction of the Kaaba of Mecca, to which every Mussulman turns in praying. Within the sanctuary and inclosed by railing is the Mimbar, which is elevated and often much enriched: from it the Imam, or preacher before whom is placed a large copy of the Koran, reads and expounds it to the faithful by whom he is surrounded.

TOMBS OF THE MEMLOOKS, CAIRO, WITH AN ARAB FUNERAL.

THIS group of buildings offers a striking difference to the other views given of those remarkable structures,—the generally nameless mosque-tombs of the Memlooks; the variety in the three minarets, all beautiful, but unlike each other, and the domes, so singular yet elegant in form, justify the endless praises which all travellers, and artists particularly, have bestowed upon this extraordinary class of buildings.

All that part of the Desert in the immediate vicinity of Cairo is used by its inhabitants as a burial-place. Whilst our Artist was sketching, the event occurred which he has represented,—the funeral of an Arab girl. The coffin, covered with a rich shawl, was borne on the head of a stout Arab; above the head was a prop to which the shawl was fastened, and thence fell in folds on the coffin. The body was followed by hired mourners,—women who gave extravagant utterance to lamentations unfelt, at least by them, and waving handkerchiefs over their heads, or, when well paid for it, parts of their garments torn off in their violent affectations of grief; and some throwing dust upon their heads, that custom of the East so remotely recorded, and still preserved in Egypt. The group following are of the near relatives of the deceased. The sad procession is led by several blind men, who chaunt and recite verses from the Koran; and immediately before the coffin a group of boys are stationed, to be ready to strew flowers on the grave when the body has been deposited in this necropolis of Cairo.

Roberts's Journal.



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TOMBS OF THE MEMLOOKS, CAIRO, WITH AN ARAB FUNERAL.



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GRAND ENTRANCE TO THE MOSQUE OF THE SULTAN HASSAN.

GRAND ENTRANCE TO THE MOSQUE OF THE SULTAN HASSAN.

No part of this magnificent Mosque is more striking than the grand portal by which it is entered from the Sook El-Silah, at the right extremity of its north-eastern side; its impressive effect is due to its extraordinary elevation, and its noble arabesque decorations. The height of this stupendous entrance, from the street to the top of the arch, is one hundred feet, of which the flight of steps leading to the door is fifteen feet, and the portal itself eighty-five. Seen from the entrance to the narrow street whence the steps ascend, its grandeur is most imposing, though its beautiful proportion to the entire building requires that more should be seen than can be observed in this point of view. In size, this portal would be equal to the great opening of the arch of the Barrière de l'Etoile, at Paris; and if this, like the portal of the Mosque of the Sultan Hassan, sprang from a platform raised nearly fifteen feet above the road which it traverses, it would have the same entire elevation: to those who have not visited Cairo, yet know Paris, this will convey some idea of the immensity of this entrance to the Mosque of the Sultan Hassan.

The height of the wall through which the portal leads is one hundred and twenty-eight feet above the street. It has a grand cornice, fifteen feet high, and which projects six feet. This surrounds the Mosque, and gives, from its great elevation and simple breadth, a vast addition to the grandeur of the building, and excites an emotion of sublimity in the contemplation of this arched portal, greater perhaps than that produced by any other extant.

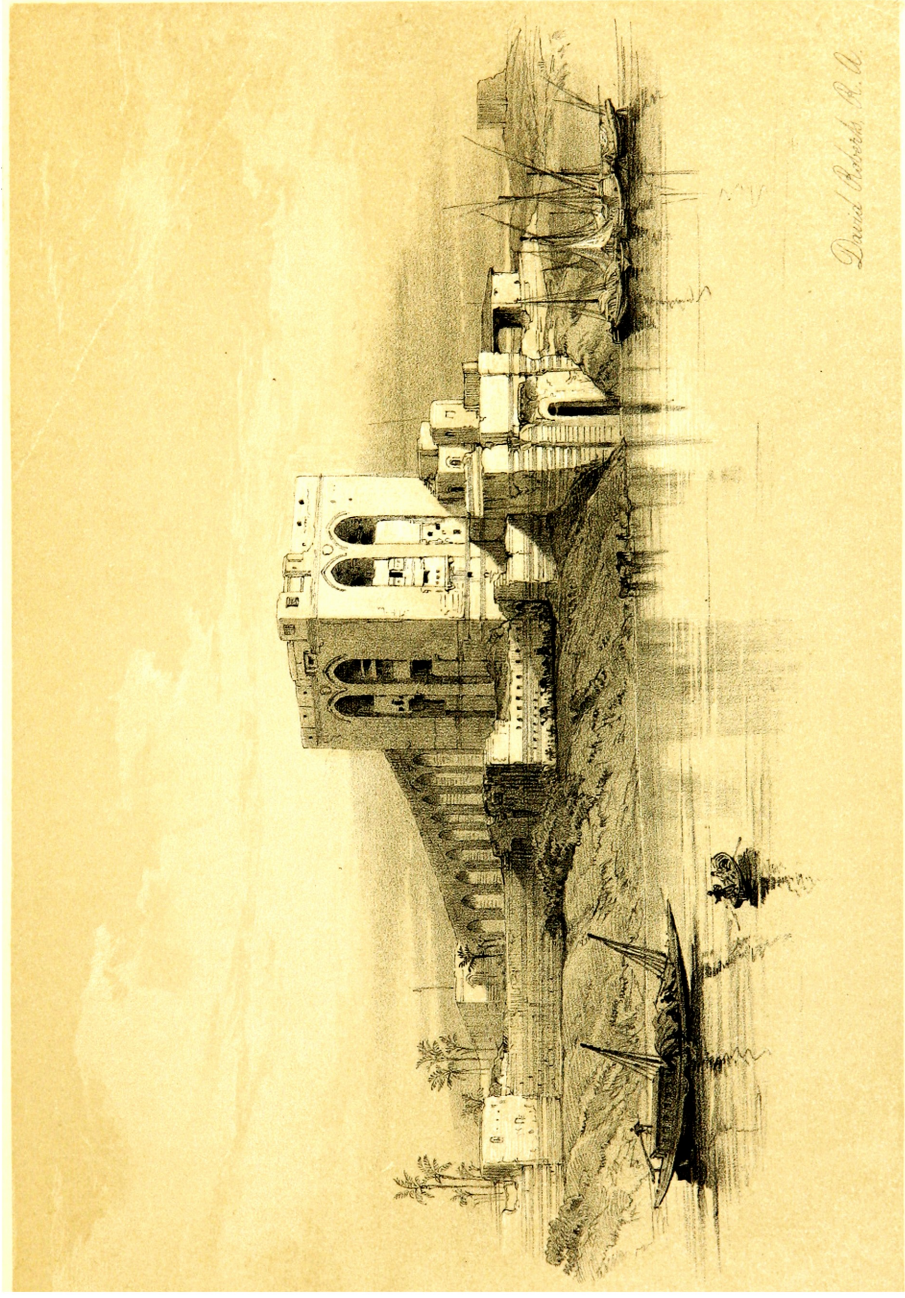
At the base and against the walls of the Mosque, wretched houses and shops are built, which, like those stuck into every corner and niche of the outside walls of the Cathedrals in France, are most unseemly, and form a striking contrast to the beautiful carving, rich compartments, and inscribed cornice of the magnificent entrance to the Mosque above them.

CAIRO : THE AQUEDUCT OF THE NILE FROM THE ISLAND OF RHODA.

THIS aqueduct, which conveys the water of the Nile from a point opposite the Island of Rhoda to the city, was erected by the Sultan El Ghorée about the year 1503, to supply the citadel of Cairo with this essential element of life, as that obtained from the well sunk there was brackish.

The water from the Nile is raised by an hydraulic machine, erected in the great tower, which is the chief feature in the sketch, by a very inefficient apparatus, and it was to improve this that Belzoni was first induced to visit Egypt. He constructed a large wheel, within which oxen were to be placed, and by treading to make it revolve. When it was ready the Pasha attended to witness the success of the first exhibition. Belzoni relates that after Mehemet Ali had seen the oxen successfully employed, he wished, for a frolic, to have the oxen taken out, and fifteen Arabs put into the wheel to tread it; with them Belzoni's servant, James, an Irish lad, entered. When the wheel had once turned round, the Arabs took alarm and leapt out; the wheel, overcome by the preponderating weight of the water, returned with such velocity that the catch had not strength enough to restrain it, and poor James, who was carried round, had his thigh broken. This unlucky trial, with such a fatalist as the Pasha, led to the abandonment of the scheme.

The ingenuity of Belzoni was then employed by Mr. Salt to effect the removal of some Egyptian antiquities, and led to those discoveries which have associated the name of Belzoni so honourably with Egyptian research.



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David Roberts R. A.

CAIRO, THE AQUEDUCT OF THE NILE FROM THE ISLAND OF RHODA.



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BAZAAR OF THE STREET LEADING TO THE MOSQUE EL-MOORISTAN, CAIRO.

BAZAAR IN THE STREET LEADING TO THE MOSQUE EL-MOORISTAN, CAIRO.

MR. ROBERTS states in a note upon this sketch the difficulty which an artist has in making a drawing in Cairo of such a scene. "The view," he says, "was taken from the steps of a fountain,—one of those elegant structures which have been raised by the benevolence of individuals to furnish a draught of water to any person, who desires it, as he passes. This bazaar of the Khan Khaleal is situated in the principal street, the Cheapside of Cairo, which leads from the Gate of Metwalis to Bab-é-Nasr. It is crowded by such an endless throng, that to undertake to make a drawing there is disheartening, for you are not only liable to jostling and interruption, but the crowd, ignorant of what you are doing, are not so much disposed to interrupt you from curiosity as from hatred and dislike to a Frank, which they would willingly show by gross offence if they dared. Just as I had finished a drawing, a half-sucked orange was thrown from a window above me, and struck my sketch-book out of my hand: on looking up the assailant had disappeared. The overhanging structures, like vast projecting cages, afford great facility for such a freak; but, perhaps, a Turk sketching in Cheapside might not have escaped more easily from interruption, though not in the same way."

The large ruined building on the left was formerly the sumptuous residence of one of the extirpated Memlook chiefs; it is now rapidly hastening to decay. Beneath are the shops, or bazaars, where the merchants sit as usual to smoke or read the Koran, to pray or to deal if a customer applies; for either or all these are public acts, and the owners appear to be utterly indifferent to the crowds who pass their places of business.

The fine minaret which bounds the view, with its striped and chequered walls and ever-varying balconies and enrichments, belongs to the mosque of the Sultan Kalaoón, better known as the Mooristan, or madhouse of Cairo, which was established by that Sultan A.D. 1287. On its foundation, many wise and benevolent arrangements were made for the benefit of the unfortunate inmates. The ablest medical men and regular nurses were attached to the establishment, and a band of music played at intervals to relieve their minds. In time, embezzlement and neglect left the condition of the patients most wretched. In 1833, Ahmed Pasha Taher repaired the building, and re-established what was necessary; but lately the lunatics have been removed to another hospital.

In the mosque is the tomb of the founder, and near it, forming part of the same mass of building, is the tomb of his son, Náser Mohammed, who finished the Mooristan. The tomb of the Sultan Kalaoón is handsome, and the enrichments of mother-of-pearl and mosaics in the Byzantine taste have a rich and curious effect.

Of this striking scene, so highly characteristic of the City of the Caliphs, it would be unjust to Mr. Haghe if so beautiful a work of art as this view is were passed without some attempt to do justice to the talent which has been so remarkably developed in the progress of this work, from the series of Eastern scenery which began with the Holy Land to that which is now so near completion in Modern Egypt. The effect of colour now produced from the press is due to his skill and taste; and the unrivalled treatment of his chiaro-scuro, and spirit and ability in the characteristic grouping of the crowded thoroughfares, appear to leave no room for further improvement in the art of lithography, in which he is so greatly distinguished.

Roberts's Journal.

Wilkinson's Egypt.

PRINCIPAL MOSQUE AT BOULAK.

BOULAK, situated on the right bank of the Nile, and distant about two miles from Cairo, of which, in fact, it is a suburb, contains about five thousand inhabitants. Formerly, an old canal, used for a nearer approach to the city, existed, and Boulak was then on an island, but this canal having been filled up, it became the nearest point on the Nile to Cairo, and thence acquired the advantages and rank of a port. Here the custom-house is placed, and dues paid on imported and exported merchandise which passes by the Nile below Cairo.

At Boulak travellers usually hire camels, mules, or donkeys, for the short ride to the capital, and here the first decided and vivid impressions are received of their being in the vicinity of the most Oriental of Cities. It would be difficult to imagine a structure more beautiful and striking than the mosque before us. Situated in the line of street which leads to Cairo, it is one of the finest in Boulak, and scarcely surpassed for elegance by any in the city itself. The minaret is not only beautiful in the proportions of its diminished diameter from balcony to balcony, but the arabesque enrichments and decorations have left it one of the most beautiful of its class of structures.

Wilkinson's Egypt.



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PRINCIPAL MOSQUE AT BOULAK.



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CAIRO, FROM THE GATE OF THE CITIZENIB, LOOKING TOWARDS THE DESERT OF SUEZ.

CAIRO, FROM THE GATE OF CITIZENIB, LOOKING TOWARDS THE DESERT OF SUEZ.

THIS, and the previous View of Cairo looking towards the west,* presents nearly a panorama of the City of the Caliphs; in that the view lay towards the Pyramids and the lower range of the Libyan chain, this, on the opposite side, is directed towards that Desert which so many of our countrymen now traverse in their journey to the Red Sea in the short course to India by Egypt.

This view is taken from the high ground immediately without the gate of Citizenib, which leads to old Cairo (the Egyptian Babylon) and Geezeh. One of the finest objects in the scene is the citadel rising boldly in this magnificent view, from its foundation on the rock, which is a spur of the Mokattim range, but isolated wholly or in part by a deep artificial trench. The range of the Mokattim stretches as far as the eye can reach to the Desert.

From this elevation, between the citadel and the extreme left, are seen to rise the minarets and noble dome of the vast pile of the mosque of the Sultan Hassan; and to the right, stretching to the foot of the Mokattim range, that part of the western Desert, which, near Cairo, forms the vast cemeteries of the city; for, unlike our desecration of the graves of our forefathers, the Arab holds the spot once occupied by the dead to be sacred, and extends the burial-ground over unbroken depositories. Here are seen the graves of thousands of the humble among those structures of singular and picturesque beauty, the ruins of the mosques and tombs of the Memlooks.

The narrowness of the streets of the city prevents the observer from distinctly tracing their course, and from such a point of view acquiring any accurate knowledge of the plan of the city; but the character of the domestic architecture may be seen in the flat roofs and in the open spaces which are the gardens to the dwellings; on the former the Caireens enjoy the cool of evening, and the observer is reminded of the "Arabian Nights," "Anastasius," "Zohrab," and every Eastern tale whose author has laid his plots amidst the domestic privacies of the Turks and Arabs, and made the roofs of their dwellings the scenes of the adventures and perils of lovers, of intrigue and revenge, and the catastrophes of Eastern romance.

* Erroneously printed "from the west" in the title.

GROUP IN THE SLAVE-MARKET IN CAIRO.

THE market in which formerly these devoted beings were to be bought, is no longer one of the sights of Cairo, for the black slaves are kept at the mosque of Kaïtbey, without the city, whilst the Circassians and Georgians, as well as most of the Abyssinians, remain in the private houses of the well-known dealers, where these poor wretches are to be seen awaiting a change of masters.

That which is held without the city, in the court of the mosque, was visited by Warburton, who says that he was received by a mild-looking Nubian with a large white turban wreathed over his swarthy brows, and a bernoose or cloak, of white and brown striped hair-cloth, strapped round his loins. "He rose and laid down his pipe as I entered, and led me in silence to inspect his *stock*. I found nearly thirty girls scattered in groups about an inner court. One or two looked sad and lonely enough, until their gloomy countenances were lighted up with hope—the hope of being bought! Their faces were for the most part woefully blank. Their proprietor showed them off as a horse-dealer does his cattle, examining their teeth, removing their body-cloths, and exhibiting their paces. He asked only from twenty-five to thirty pounds sterling for the best and comeliest of them. The Abyssinians are the most prized of the African slaves, from their superior gentleness and intelligence; those of the Galla country are the most numerous and hardy. The former have well-shaped heads, beautiful eyes, an agreeable brown colour, and shining smooth black tresses. The latter have low foreheads, crisp hair, sooty complexions, thick lips, and projecting jaws." It is a group in such a scene that our Artist has sketched, and in which many are seen huddled together in hitherto undisturbed repose.

The Crescent and the Cross.



London, Published Dec. 1st 1856, by Day & Son, Great St. set. Jacobus bin Fields.

A GROUP IN THE SLAVE MARKET OF CAIRO.



London Published Dec. 7th 1856 by Day & Son Gate Street, Lincoln's Inn Fields.

THE SIMOOM IN THE DESERT.

THE SIMOOM IN THE DESERT.

THIS fearful scourge to the traveller in the East sometimes occurs so near to Cairo that its hot and oppressive effects extend to the city, but it is less frequent there than to the east of the Libyan range and in the great deserts of Arabia. The Turks distinguish it by the name of Samieli, and the Arabs call it the Simoom; in Egypt it is better known as the Khamsin. It only reaches the valley of the Nile and sweeps over the Delta; when it accompanies the winds from the south-south-west and south-west, these winds are then very hot and most oppressive, and bring with them the fine sand of the Desert, which gives a murky hue to the atmosphere, and so obscures the sun, or refracts his light, that he appears enlarged and of a blood-red colour, lurid and appalling.

That heated and subduing state of the atmosphere so frequently felt by travellers in Southern Italy, is called the Scirocco, which, blowing over from the African deserts, still retains enough of its dry and suffocating power to be remembered for its withering influence; it is a sort of exhausted Simoom, which has traversed and been cooled by the air of the Mediterranean, and left its surcharge of fine sand to sink into that sea. Those who have felt its depressing influence in Italy may imagine how pestilential the Simoom is to all travellers who encounter it in its impure and unchecked state in the Desert, where it is so often found to be destructive of animal life. On perceiving its approach, travellers envelope their heads in their drapery, or throw themselves on the ground. The camels are said to be sensible of its approach, and lay their heads close to the sand to avoid its effects.

Bruce, who describes it as an exceedingly hot and enervating wind, frequently felt its influence, and once, when he and his company were on their way to Rascid, they became so enfeebled that they were incapable of pitching their tents. Each wrapped himself in his cloak and resigned himself to rest till it passed. "The poisonous Simoom blew as if it came from an oven; our eyes were dim, our lips cracked, our knees tottered, our throats perfectly dry, and no relief was found from drinking an immoderate quantity of water. The people advised me to dip a sponge in vinegar and water, holding it before my mouth and nose, and this greatly relieved me."

One remarkable effect has been perceived in these "blasts," they frequently consist of a quick succession of hot and cold gusts of wind, with differences of temperature between these gusts of more than 20° of Fahrenheit's thermometer. These affect the human body, and produce extreme feebleness and even death, for it is very probable that such great and sudden changes of temperature conduce to this end; and it is believed that the hot gusts bring a pestilential air, as a putrid and

sulphurous smell is at such times perceived. It is even asserted that the hot air is *heavier* than the atmosphere: this may account for the Arab mode of avoiding the danger to which they are often exposed; instead of placing their mouths near the ground, they generally cover them with the kefieh, or kerchief, which they bear on their heads.

Bruce's Travels.

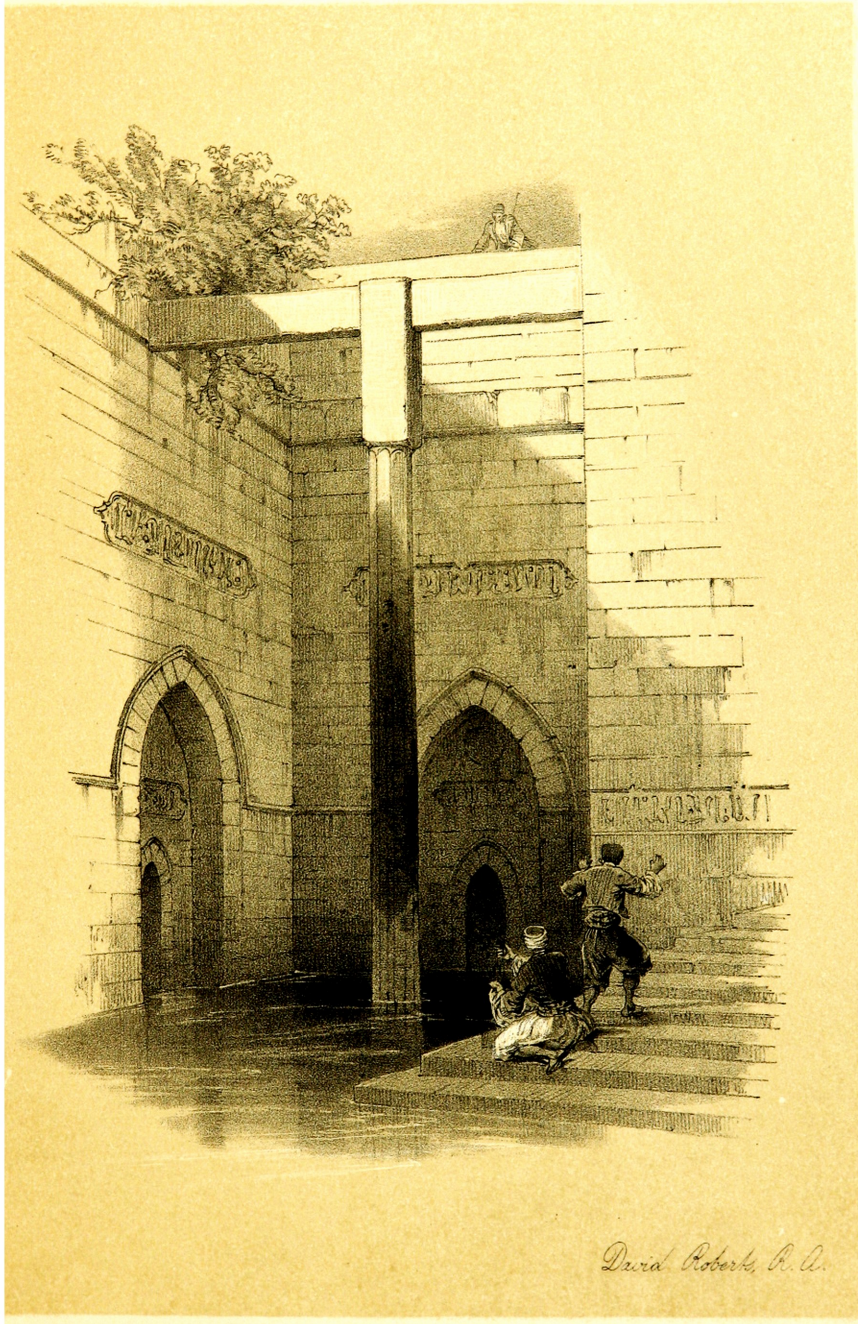
THE NILOMETER ON THE ISLAND OF RHODA, CAIRO.

THE Nilometer is a graduated upright pillar, placed in a well within a walled inclosure, built on the island, into which the waters of the Nile are admitted by concealed channels.

The amount of tax levied upon the land is guided by the fertility which is expected to be consequent upon the maximum of the rise which the pillar indicates; but it is said that the height of the Nile is as often suited by the government to the state of the exchequer, as the tax is guided by the rise of the Nile.

That the building is of comparatively modern date, is shown by the arabesque ornaments on the gate by which the water passes, and by the Kufic inscriptions on the walls, to be not more than nine hundred years old; but it is highly probable that its site was appropriated to the same purpose at a remoter period. The large building which now incloses the whole is used as a powder-magazine, and all access is denied to strangers. Mr. Roberts got access to it by climbing over the wall, and made a hurried sketch, but at the risk of being drowned in the well of the Nilometer, or shot by the sentinel.

Roberts's Journal.



London, Published Dec: 15th 1856, by Day & Son, Cate Street, Lincoln's Inn Fields.

THE NILQETER ON THE ISLAND OF RHODA, CAIRO.



London Published Dec: 15th 1856 by Day & Son Gate Street Lincoln's Inn Fields.

VIEW ON THE NILE, ISLE OF RHODA, AND FERRY OF-GHEEZEH.

VIEW ON THE NILE. ISLE OF RHODA, AND FERRY OF GHEEZEH.

THE Island of Rhoda lies off the shore about a mile from Cairo, and is reached from the city through olive-grounds which were planted by Mehemet Ali. The gardens of the island were rendered beautiful by Ibrahim Pasha, and are now so luxuriant in vegetation that its appearance to voyagers who descend the river from the south is hailed almost with the pleasure that an oasis is welcomed by the traveller in the Desert. A visit to Rhoda is one of the pleasure excursions of the Caireens, who visit these gardens to enjoy a spot so fresh and beautiful.

The island is nearly opposite to Old Cairo or Fostat, and near to the principal ferry of the Nile at Gheezeh. It owes its name to the abundance and beauty of the roses which are profusely cultivated there, everywhere clustering, and as they overhang the walls, they offer one of the greatest charms of this agreeable island, filling the eye with their beauty, and the air with their fragrance.

These gardens belonged to Ibrahim Pasha, and were laid out under the direction of Mr. Trail, a Scotchman, who was sent to Egypt for this object by the Horticultural Society of London. Walks through borders and masses of myrtle lead among groves of orange and pomegranate trees in full bearing, and trellises of vines. Fountains surrounded and gratefully shaded by cypresses; and the trees and fruits of the East, bananas and date-palms, mingle with the mulberry and the laburnum of the West, and all offer fragrance and freshness at every turn, whilst canals for irrigation everywhere wind and distribute their fertilising effects. Sometimes, however, extraordinary rises of the Nile have carried destruction for a time to these beautiful gardens.

There is an interesting tradition that it was on this island, always chosen by the princes of Egypt for its beauty and retirement, that the mother of Moses placed him, among the bulrushes on the banks, and where he was found by Thermuthis, the daughter of Pharaoh. The localities of these biblical traditions give intense interest to the visits made in these lands; but there are travellers who, in the mere spirit of contradiction, boast of a scepticism which is weaker than belief.

In our view the spectator looks up the river; the pyramids in the distance are those of Saccara. The busy and bustling scene near the great ferry is full of animation; picturesque boats lie near, and everywhere groups of Turks, Arabs, and Nubians, present subjects for the pencil of the artist. The tower of the Nilometer or Mekyas, within which is enclosed, in a deep walled square well or basin, the pillar by which the rise of the Nile is measured, is situated at the southern extremity of the island, on the spot marked by tradition as that where Moses was found in the bulrushes. The water stagnates within it, except at the season of high tide, and the whole building bears the appearance of dilapidation and decay, like all other buildings in Egypt,

except those of modern erection raised for pleasure and retreat, such as the Kiosks, which are perched in fine situations. One of these on the Island of Rhoda is three stories high, and presents from its summit a beautiful panorama. "I stood upon the little balcony of one of the windows," writes a lady, "quite enchanted with the scene; immediately below me lay the whole extent of the island spread out with all its parterres and terraces, like a map of many colours girded by the silvery river, whose course stretched on either side as far as the eye could reach. Cairo was behind me, but immediately in front stood out the colossal Pyramids in bold relief: a blue misty haze intervened, and reminded me of the many miles which separated us. I could have looked and looked for ever, but some carpenters who had been working at the windows were pestering me for *backshesh*, and would not allow me to enjoy it long."

Wilkinson's Egypt.

St. John's Egypt and Nubia.

THE LETTER-WRITER.

THIS has been a favourite subject with painters, and Wilkie made studies in the East of such groups as were thus presented to him. The letter-writer is usually found in the market-place, or in known stations, where those who are unable to write can with his aid communicate their joys or their sorrows to those far distant from them. The woman in this group, a Copt or Christian, is pouring into the ear of the old man the news to be conveyed to those whom the imagination can supply,—a husband, a son, or a brother, torn perhaps from her by the hatred and cruel conscription, an exercise of power the most remorseless in its rigour ever exercised by Mehemet Ali.

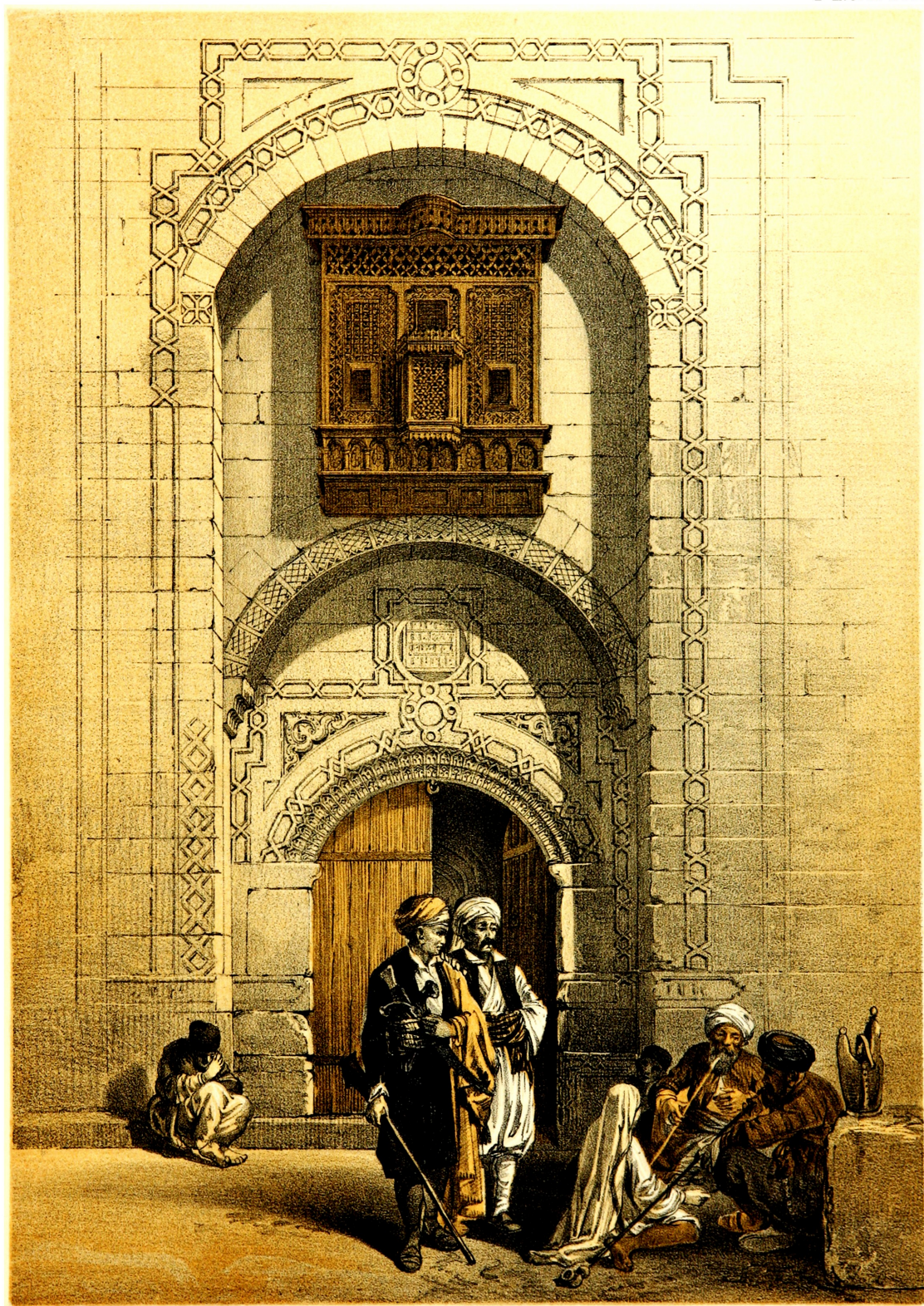
This business of a letter-writer is not confined to the East. In Italy public scribes are to be found in every city, but more especially in Rome and Naples; travellers in Spain have also noticed them; and, unless very recently become extinct, even in Paris sage-looking old men are intrusted with the secret correspondence of those whose education has not extended to the accomplishment of writing.

Roberts's Journal.



London. Published Dec^r 15th 1856, by Day & Son, 34, St. Paul's Church-yard, Lincoln's Inn Fields.

THE LETTER WRITER, CAIRO.



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ENTRANCE TO A PRIVATE MANSION, CAIRO.

ENTRANCE TO A PRIVATE MANSION, CAIRO.

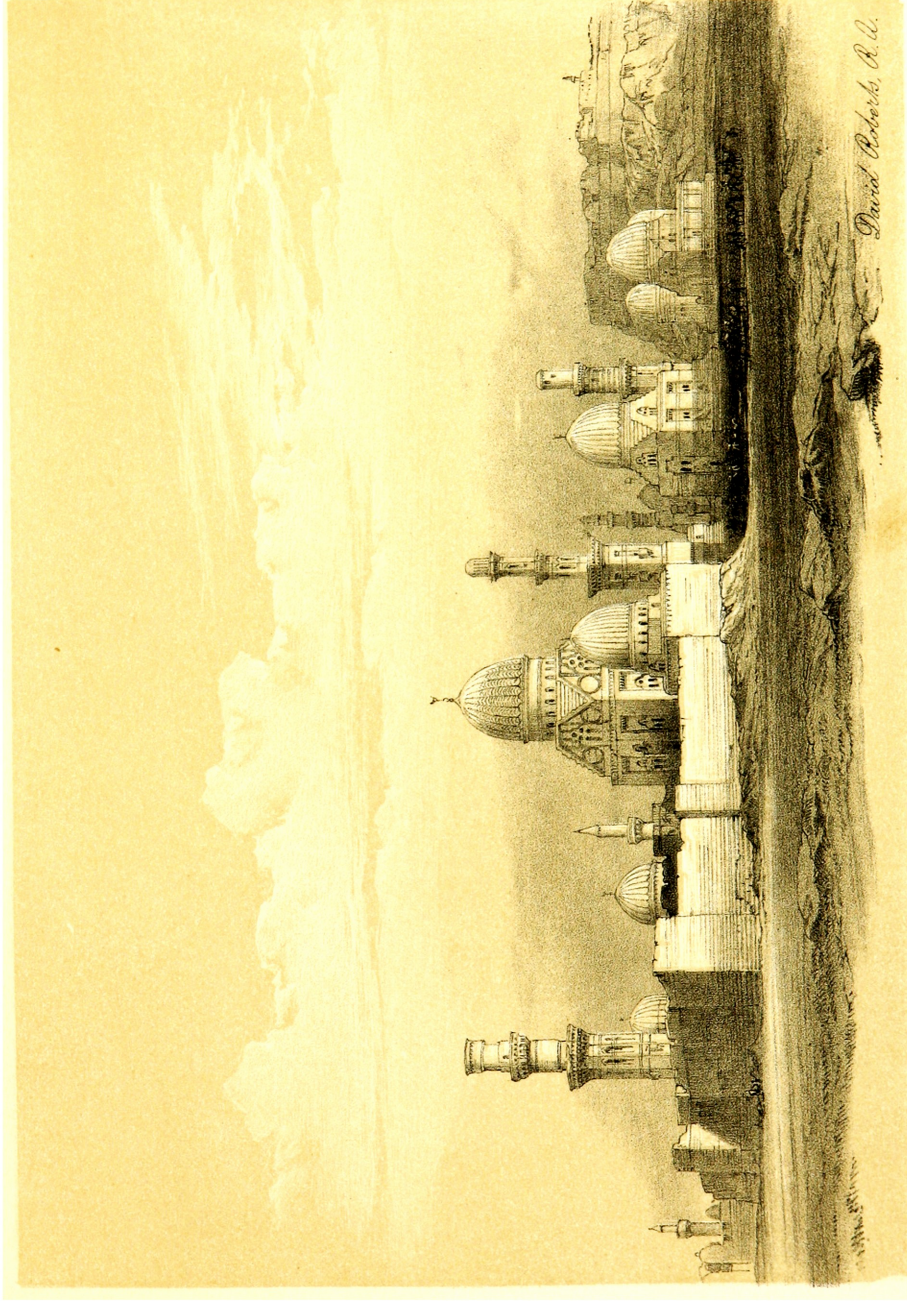
MR. LANE, in his "Modern Egyptians," mentions the peculiar character of the private houses of their metropolis as deserving particular description, and he gives a very characteristic woodcut of a narrow street, which, he says, is wider than usual, where the projecting windows so overhang as effectually to exclude the sun. From the foundation to the ground-floor the walls are cased with a yellowish-coloured stone, and the alternate courses, as seen in the mosques, are also often coloured red and white. The first-floor is commonly carried out on corbels, and the windows projected from the rooms.

There is a general style in the architectural arrangements to the entrances of the private houses in Cairo. The door is frequently ornamented; and generally in compartments, with sometimes inscriptions, such as, "He (*i. e.* God) is the Creator Everlasting;" these are usually in white or black characters. Often, there are corresponding compartments of the same form, but variously coloured; the remainder of the door is generally green, though it be the sacred colour of the Prophet. The doors have iron knockers and wooden locks: these are very secure, for, by means of a simple and efficient arrangement of wires, they are not dissimilar in principle to our Bramah's locks. A mounting-stone is also often seen by the doors of private houses. Before entering even the poorest houses, it is usual for the visitors to utter, often at the top of their voices, certain sentences, in order to give the females, who may be busy in their domestic avocations, time to veil or cover their faces. Without this mark of decorum, no one would think of entering the most humble dwelling.

The doorways are generally arched with merely the segment of a circle, and often with beautiful arabesque decorations and traceries around the arch and on the spandrels within the rich mouldings which bound the portico. In the example drawn by Mr. Roberts a second arch, and even a third, rises above the door; and within between two of these is a projecting latticed window, adapted for observation by the ladies and others within, but perfectly concealing them from the passers-by in the street. These windows are sometimes, in the houses of the richer inhabitants, glazed inside, but more frequently they are left without glass, giving free access to the air at all times. The framework of the lattice, formed of turned wood, is generally fixed, and though often painted, it is more frequently left the natural colour of the wood. The external appearance of these latticed windows is one of the most striking characteristics of Oriental domestic architecture.

TOMBS OF THE MAMELUKES, CAIRO.

ANOTHER of those picturesque but nameless mosque-tombs which are scattered over that part of the Desert which lies just without the walls of Cairo and forms its necropolis; they help to fill the pages of the artist's sketch-book, though they have not left a line for the historian's. Raised at a great cost by the caliph, or the bey for his tomb, it sometimes happened that he never rested there; but found in the utter want of protection for life and property under such governments as have cursed Egypt, a more ignoble and dishonoured grave, with no one to inherit, for none ventured to claim the dangerous honour of being his successor: his name was soon forgotten and his mosque-tomb left to fall into decay, like the dust of the common inhabitants of earth around him.



David Roberts, R.A.

London, Published Dec^r 15th 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

TOMBS OF THE MEMLOOKS, CAIRO.



London, Published Dec^r 15th 1856, by Day & Son, Great Street, Lincoln's Inn Fields.

CITADEL OF CAIRO, THE RESIDENCE OF THE PASHA.

CITADEL OF CAIRO, THE RESIDENCE OF THE PASHA.

THIS striking view is taken from a ruined mosque near the city walls, and looking towards the rock of the Citadel, which stretches along the horizon, from where it intercepts the range of the distant Mocattam hills to the Great Mosque of the Sultan Hassan. Between the observer and the hill of the Citadel lies the great necropolis of Cairo, that part of the eastern desert which extends from its walls to the Mocattam range, in which the dead of ages are laid, and where those splendid religious edifices are found which are commonly called the Tombs of the Sultans. The ruined mosque in the foreground is built in an angle of the city wall. From one of the gates below a caravan is seen issuing, and masses of building which intervene between the ruined mosque and the Citadel are broken by the domes and minarets of the mosques of Cairo.

The Citadel itself is covered with a range of buildings, that present in this view rather the appearance of a barracks than the palace and mosque of the Pasha, where he holds his court, though his domestic residence is in the Isle of Shoubra.

The fortress of the Citadel is, however, very strong, and is erected upon a promontory or spur of the Mocattam hills, which forms a table two hundred feet above the plain of the city, and completely commands it; it is strongly fortified, especially towards the city. The Saladin of history and of romance was its founder; he built its defences in the twelfth century, and manfully opposed Richard Cœur de Lion and Philip Augustus. The French, during their occupation of Cairo, fifty years ago, strengthened the fortifications by outworks; and Mehemet Ali has still further improved its defences. He also built the splendid palace and hareem which are seen on the right cresting the hill. The Citadel is the lofty building which on the left of the range intercepts the more distant Mocattam. The minaret of the old or great mosque rises between the Citadel and the palace; and another grand mosque, now erecting, is intercepted by the dome of the ruined mosque in the foreground.

The new palace is magnificent and capacious, combining the splendour of the East with all the luxuries of Europe which he could command. Gorgeous chandeliers from England and mirrors from France; plate-glass in such profusion that the windows of the state-apartments are triply glazed to keep out the sand of the Desert. The ceilings are painted in fresco, the marbles of Italy are employed in the decoration, and gorgeous carpets from England form the furniture of this vice-regal residence.

The Hall of Audience is a noble apartment, one hundred and fifty feet long, and one hundred and twenty wide, paved with marble. Besides the palace, there is a mosque, not yet completed, which is intended to surpass all others in Cairo. Within the Citadel are many public offices,—the Mint, the Hall of Justice, and the Arsenal. To make room for the mosque, the famous Hall of Joseph, a lofty building supported on numerous handsome granite columns, was removed in 1829; a few of the columns only are yet standing, but those which formerly stood there were so carelessly removed that by far the greater number were broken—a fate that probably awaits the removal of the remainder.

There are still some remains of the palace of Saladin, and the fine minaret of his mosque remains, but the ruined palace is used as a weaving manufactory! On the

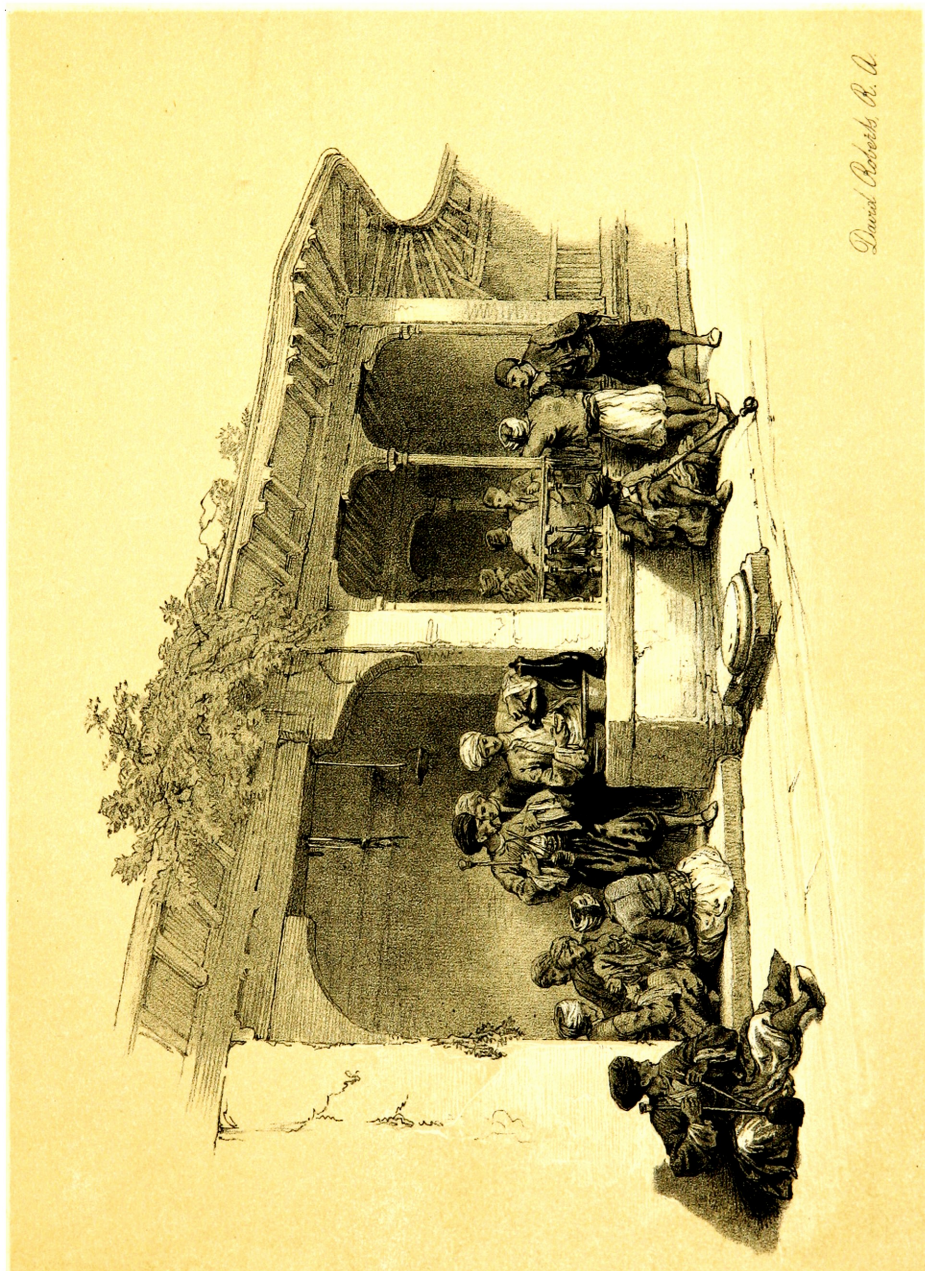
Citadel is a relic of the great Saladin, not so easily destroyed or misappropriated, it is known as Joseph's Well, which is sunk in the solid rock to the depth of two hundred and eighty feet, and is forty-two feet in circumference. A winding gallery, which mules can ascend and descend, reaches to the water; this well renders the Citadel independent of the aqueduct from the Nile.

It may be easily imagined how very fine the view of Cairo and the surrounding country must be from those accessible points of the Citadel which complete a panoramic survey, especially from the platform, where the city is seen below the observer, with its thousand minarets and domes; and the valley of the Nile is commanded from the Great Pyramids and those of Saccara on the south, and towards the north, to its subsidence into the Delta.

THE COFFEE-SHOP OF CAIRO.

THE character of the Oriental coffee-shop is not limited to Cairo. Throughout Syria, and wherever there are pipes, coffee, and Mussulmans, it is the resort of the idler. Cairo contains more than a thousand coffee-shops. They are generally small, open in front, sometimes with arched lattice-work. They have usually a low bench, covered with matting along the front except at the door, and there are similar low seats on two or three sides within, where those who occupy them are at once the observed and observers of all passers-by. Musicians frequent them, and the Story-teller is generally found there, who for hours together will secure the attention of an audience chiefly composed of tradesmen and the working classes. The hardy artisan, after his day's labour, is a frequent visitor, and the proprietor is esteemed an important personage, to whom all show respect. He is observed here pouring out the beverage which is nowhere so productive of enjoyment as in the East. A large copper pot is always simmering over a charcoal fire, to be served hot; this, and the cups arranged near him, seem to constitute his whole stock in trade and furniture, for chairs are not required for those who sit cross-legged on the ground or a low seat. In the group, our Artist has introduced one of a frequent class of listeners, who is blind from that scourge of the Egyptians, ophthalmia; he resorts to the coffee-shop for the news of the day, or to listen to the story of some narrator.

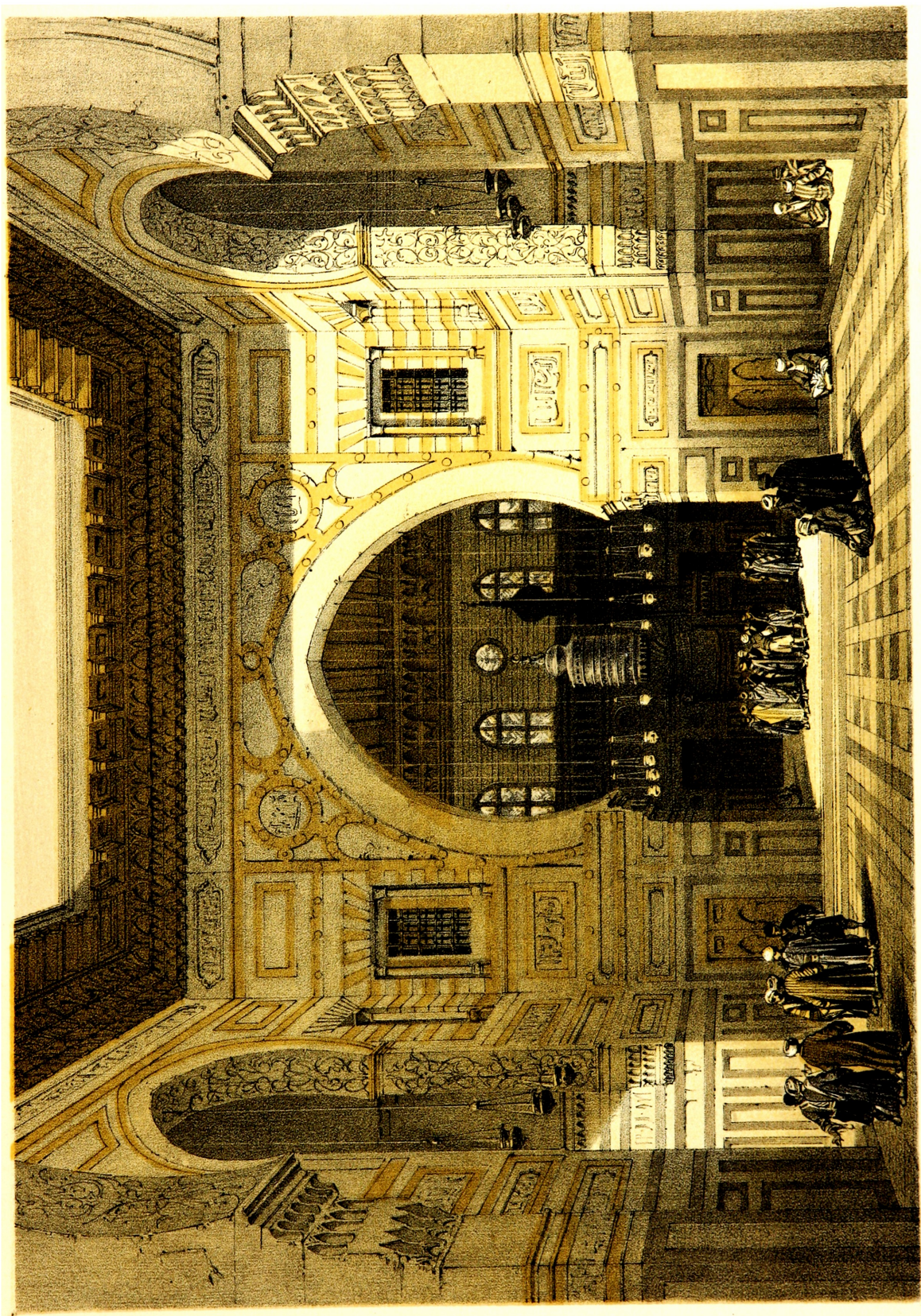
The visitors generally bring their own pipes and tobacco, but an intoxicating preparation of hemp is often smoked, and can be obtained in the low coffee-shops; the properties of this plant were known to Galen, and even mentioned by Herodotus as used by the Scythians to produce inebriating effects. When even taciturn Turks and Arabs become excited and boisterous in these coffee-shops, it is due chiefly to the intoxicating fumes of this preparation of hemp.



Quarrel Brothers & Co. A.

London, Published Decr 15th 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

THE COFFEE SHOP OF CAIRO.



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INTERIOR OF THE MOSQUE OF THE SULTAN EL-CHOREE.

INTERIOR OF THE MOSQUE OF THE SULTAN EL GHOREE.

THE entrance to this fine Mosque is shown in the view of the Bazaar of the Silk-Merchants, or, as it is sometimes called after the founder, the Mosque of El Ghoreh.

The interior varies as much in mosques as in Christian churches. In the three which have been given in this Work, those of the Sultan Hassan, the Metwalys, and El Ghoree, this diversity is obvious; spacious and open courts and fountains in the first, the fine ranges of columns in the basilican character of the second, and in this of El Ghoree, the grand opening to the Mehráb, with its singular arabesque arch, formed by two large segments of circles which join in a pointed arch at the top, leaving an opening above the abutments nearly equal to two-thirds of a circle. On looking in from the open court, the lamps, the arabesques, and enrichments of colour, characterise the Oriental place of worship.

The Mosques have already been described. Under certain regulations, access may be had to them by Franks, when accompanied by a cawass, or a janissary, who is appointed to attend those who have obtained leave to enter precincts which are generally forbidden to infidels. The Turkish costume on these occasions should always be adopted, and the utmost caution is required not heedlessly to give offence. Mr. Roberts narrates in his private journal a visit which he made to the Mosque of Flowers, where he inadvertently exposed himself to great danger. He says:—"Thanks to the kindness of General Patrick Campbell (then Colonel Campbell), who was Consul-general at Cairo, and the interest he took in furthering my views, I obtained access to all the principal mosques without exception. Franks, in general, are limited to that of the Sultan Hassan and a few others.

"In my rounds I was among others permitted to enter one of the most sacred, that which is called the Mosque of Flowers. I wore the dress of a nazib, or military officer; my two janissaries were left as guards at the entrance. Accompanied by a young officer of the Pasha, one of several who had been educated in England, but whose name I avoid mentioning, in strolling over this vast building, I came upon an apartment where I found several people employed upon a most superbly embroidered covering, the arabesque flowers which prevailed in the work being of gold upon a black silk tissue, exceedingly beautiful in design. I knelt with others, not to kiss it, as I afterwards found they did, but to examine more minutely the material of which it was composed. I very soon found that I had been guilty of some dreadful crime, though at the moment I was unconscious of it; but on lifting up my eyes I saw my attendant first put his finger on his lip and then across his throat: there was plain and significant English in this, and his gesture showed me that if I did not follow him the result might be fatal. I had been long enough in Egypt not to know that where so much bigotry prevails there was danger. I had presence

of mind enough to again prostrate myself before it, as I saw others around me do, and slowly rising I gradually made my way to the door; not that by which my friend retired, though he beckoned to me. Once out I ran almost breathless through several crooked streets before I again met the officer. I soon learnt the monstrous sacrilege I had been guilty of, and the danger into which my curiosity thoughtlessly had led me. I found that this was the mosque in which the holy covering is prepared, and which is annually sent, accompanied by thirty or forty thousand pilgrims, to be placed over the tomb of the Prophet at Mecca. Had it been known that that sacred drapery had been polluted by the touch of an unbeliever—a dog of a Christian—and I had been caught, it is horrid to reflect upon what might have been my punishment for the unconscious sacrilege.”

Roberts's Journal.

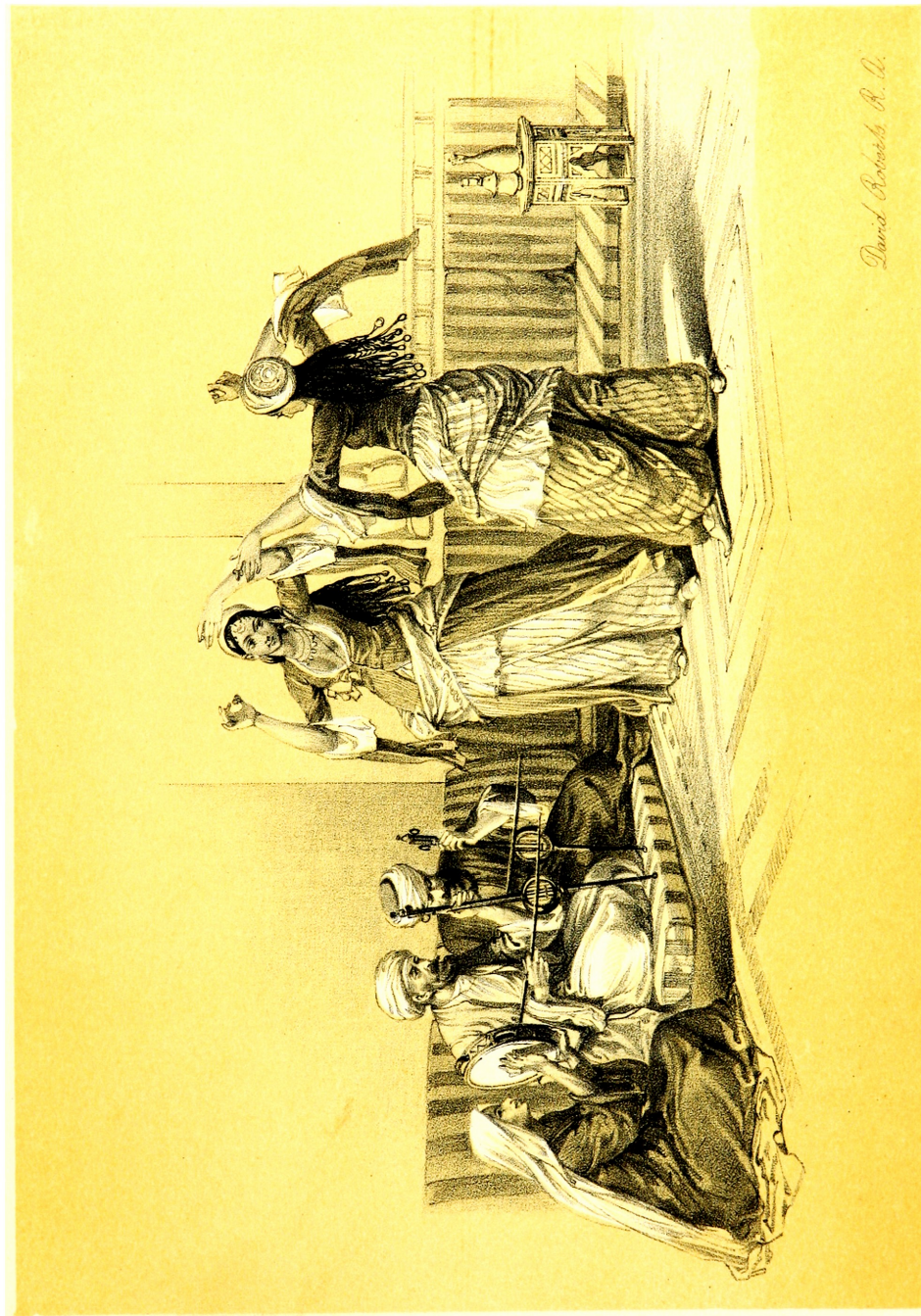
THE GHAWÁZEES, OR DANCING-GIRLS OF CAIRO.

THESE public dancers are often confounded with the Almehs, who are female singers. The Ghawázees are dancing girls who perform unveiled in the public streets to amuse the rabble; their dances have little elegance and less decorum. Their dress is similar to that worn by the middle classes in Egypt. They often perform in the court of a house, or in the street before the door, on occasions of festivity, such as a marriage or the birth of a child; but they are never admitted to a respectable hareem, for they are the most abandoned of courtesans. They are often extremely handsome, and among them are certainly to be found the finest women in Egypt.

Many have slightly aquiline noses, the characteristic of a distinct race, which they assert themselves to be; and their origin is certainly involved in great obscurity, resembling in some points another mysterious people, the Gipsies. In many of the ancient tombs are representations of females in private entertainments, dancing to the sounds of instruments, similar to the modern Ghawázees; these records of their existence as a class, on tombs prior to the Exodus of the Israelites, leave us fairly to infer that they are descended from the same caste: for they still keep themselves distinct from other classes and abstain from marriages except with persons of their own tribe: they have a peculiar language, too, which they use to conceal their communications from strangers.

By a decree of Mehemet Ali, the Ghawázees were lately banished from Cairo, and Lower Egypt, to Esneh, the first place on ascending the Nile where their performances are publicly allowed.

Roberts's Journal.



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THE CHAWAZEES, OR DANCING-GIRLS OF CAIRO.



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VIEW OF THE SULTAN HASSAN, FROM THE GREAT SQUARE OF THE RUMEYLEH.

MOSQUE OF THE SULTAN HASSAN, FROM THE GREAT SQUARE OF THE RUMEYLEH.

THIS is the finest Mosque in Cairo, and though it is rapidly hastening to ruin, its dilapidation is unchecked by repair. It is one of the finest examples of Arab architecture of the fourteenth century, and in plan, solidity, and scale, is unrivalled in the city. It was constructed by *Melec-el-Naser Abou-el-Maali Hasan ben Mohammed ben Kalaoun* (Coste has pleasure, like Dr. Primrose, in giving all the names), in the quarter out of the gate of Zouaïla. It was begun in 757 of the Hegira (A.D. 1356), and finished in three years. It stands in the highest part of the city, just below the citadel, on one side of the great square of the Rumeyleh, and in every general view of Cairo is a striking feature from its magnitude and elevation. El Makreezee said, that "Islamism possessed no temple comparable to this in its architecture, its loftiness, and its grandeur."

The tomb of the Sultan is within the square part of the building, which formerly contained a valuable library. Its grand cornice has a noble projection, enriched with fretwork and honeysuckle ornaments.

According to M. Coste, the extreme length of the irregular exterior figure is about five hundred feet, and the greatest length of the nave within, including the tomb of the Sultan, which corresponds with the choir of our cathedrals, three hundred and fifty-eight feet; its length, without the tomb, extending to the niche of the *Mehrab*, in the direction of Mecca, about two hundred and fifty. The tomb is sixty-nine feet square, and the walls about one hundred and twenty-eight feet high; in some parts they are twenty-five feet thick, and generally exceed thirteen feet in thickness.

The general plan of this Mosque, the most perfect of its class, is a Greek cross. It is vaulted on every side of the court. Below that on the south-east is the sanctuary. Its construction is regular, in stone painted in alternate white and red bands. The cornice is bold and corbelled, and the parapet surmounted with ornaments formed like the fleur-de-lis. The principal entrance, a noble vestibule, instead of opening under the façade below the minarets, is placed in a narrow street; and the general plan has been controlled by the previous direction of the streets. It is extraordinary that these were not removed, for the regular structure of so grand a building; but perhaps a power, greater than that possessed by a tyrant ruler, forbade it.

It is said that three years exactly were occupied in its erection, and at a daily cost of 20,000 drachmas of silver; an amount so enormous that it would have been abandoned, but that it might have been said that a sovereign of Egypt had not funds enough for such a work.

The difference in the height of the minarets offends the eye, but not so much in this point of view as when opposite the façade: one of them is also much larger than the other; each has three stages or galleries; the highest is about two hundred and eighty feet. The dome above the tomb of the founder is about one hundred and seventy feet high, and nearly seventy feet in diameter.

The mosques are open from daybreak to the last evening-prayer, two hours after sunset. The Mussulman does not consider a mosque, as some other religionists look upon their sacred edifices, as one wherein the presence of the Divinity is supposed, but as a building only for the union of the faithful in prayer, or the accomplishment of a religious duty. The part of a mosque which is held in the greatest reverence is the Mehráb, from its position towards the Kaaba, and is alone considered sacred.

DS 48 .C94 v.6

Croly.

The Holy Land, Syria, Idumea, Arabia,
Egypt, and Nubia.

